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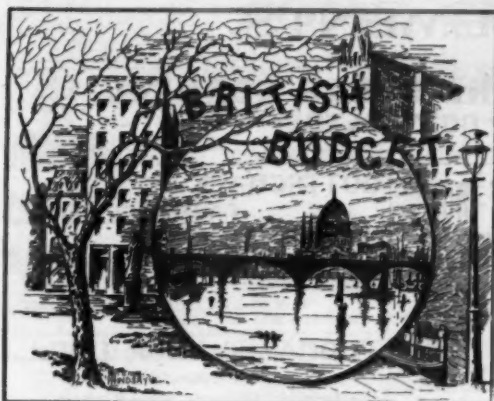
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BRITISH OFFICES OF THE MUSICAL COURIER,  
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LONDON, W., APRIL 29, 1906.

**G**EORG LIEBLING is to play at the German Athenaeum on Saturday, and he will be assisted by Miss Regina de Sales, who will sing selections by Brahms, Henschel and Georg Liebling.

M. Georges Jacobi is to have a benefit performance at the Alhambra on the occasion of his retirement.

Arthur Friedheim will give two piano recitals on May 2 and 11 at St. James' Hall. The first program will contain Beethoven's sonata, op. 57 (*Appassionata*), Chopin's twenty-four preludes, op. 28, and a fantasia and fugue, ballade in B minor and nocturne, by Liszt.

The Hallé Manchester concerts have, during the past season, been sufficiently successful to warrant the continuance of the enterprise, and we may hope that they will become a permanent institution.

The concert next Saturday afternoon in Queen's Hall for the benefit of Mr. Newman will be the 106th performance of his orchestra during the present season. The promenade concerts have been forty-three in number; the Sunday afternoon, thirty-two; the Saturday symphony, seventeen, under the direction of Henry J. Wood. M. Lamoureux has conducted the nine concerts bearing his name (the orchestra being always that of the Queen's Hall), and four choral concerts have been given. This is an excellent record, especially when we consider the good reputation which Mr. Newman's orchestra has already attained.

A costume concert of West Country folksongs will be given by Frank Pemberton's concert party in the small Queen's Hall on Monday afternoon, May 2. The program will be selected from S. Baring-Gould's and H. Fleetwood-Sheppard's well-known collection entitled "Songs of the West," and will include such popular dialect songs as "Widdecombe Fair," "Jan's Courtship," "The Cottage Well Thatched With Straw," &c., as well as quartets, duets, and other ditties equally popular and more valuable from a musical point of view. The fact that songs, acted as well as sung, are to be given with all the attractive effects of appropriate costume adds additional interest to the concert.

Massenet's "Herodiade" was performed for the hundredth time on April 16 at the Theatre de la Monnaie, Brussels, the composer being present. This work, because it is based on biblical subjects, cannot be represented in London.

Madame Moriani, of Brussels, is in London at the First Avenue Hotel, to receive pupils and give advice on vocal culture.

The operatic rehearsals at Covent Garden are under the management of Signor Mancinelli, M. Baudu and Herr Pohligh, of Bayreuth.

Miss Marie Brema continues to appear with great success in opera abroad, particularly in "Die Walküre," at Mayence, and in "Samson et Dalila," at Liège.

G. C. Ashton Johnson will deliver a course of four lectures on "Der Ring des Nibelungen" in Queen's (small) Hall with the assistance of Edwin H. Lemare. The dates will be as follows: May 5, "Das Rheingold"; May 12, "Die Walküre"; May 19, "Siegfried," and May 26, "Götterdämmerung."

I understand that Dr. Richter has his eye on America as a sphere in which he may extend his great reputation as conductor after his term of service at Vienna has extended to the number of years entitling him and his family to a pension for life. I may have something interesting to say upon this a little later on.

I understand that Ivan Caryll is the latest man asked to compose an opera for the Savoy; but the probabilities are that the soon-to-be-produced Sullivan and Pinero work will make it problematical when the new commissioned opera will be required.

The rehearsals commence at Covent Garden next week in earnest, and as the syndicate have acquired the entire services of the orchestra for Covent Garden, they hope to push the rehearsals without any interruptions, and

should be in fighting trim for the opening of the season on the 9th prox.

A concert devoted exclusively to British music was given at Bologna last Sunday. It was conducted by Signor Martucci. Among the items performed were Sullivan's "Tempest" music, Dr. Stanford's "Irish" symphony, Dr. Hubert Parry's "Symphonic Variations," the intermezzo from Dr. A. C. Mackenzie's "Rose of Sharon" and Mr. Cowen's "In Fairyland."

Jean Gerardy is engaged to accompany Madame Patti on her provincial tour in the autumn.

I understand that Denis O'Sullivan has accepted an operatic engagement in America for next autumn.

There seems to be some promise in the Mapleson opera scheme after all, and it is reported that Leoncavallo has promised to come to London to conduct "La Bohème" at the Olympic.

#### CONCERTS.

The Mottl concert of last Tuesday evening consisted of a program that should please the classical, romantic and popular tastes, for it comprised the "Jupiter" Symphony, overture to the "Flying Dutchman," Rubinstein's "Fenamor" ballet, the "Siegfried Idyll," the "Kaisermarsch" and a Beethoven overture. If Cramer had the right to christen Mozart's symphony the "Jupiter," others may justify themselves for continuing the descriptive analysis. To ears accustomed to modern orchestral sonority there seems little of the heroic in this sunny, melodious score. Yet, when it was written, the public of that day might have found in the first movement a representation of the Corybantes drowning the cries of the infant god with the sound of cymbals and drums. The second movement might portray his childhood in the secluded cave on Mount Ida; the third, the beginning of his happy reign, while the finale, with its energetic fugal complexities, might stand for the rebellion of the giants whom Jupiter finally subdued. The only thing classical about the Rubinstein ballet is its name, meaning "cruel death." In the way of harmony and melody it is no better than the average Alhambra or Empire ballet, while it is inferior to these in rhythmic energy. The playing of the orchestra and the interpretation of the various numbers on the part of the conductor were uniformly good throughout the evening. Miss Ella Russell sang Beethoven's enormously difficult "Abscheulicher," from "Fidelio," with success, though at times nervous. She was not so successful in Senta's ballad later in the evening. Miss Rosa Green gave a very satisfactory account of the few measures set down for her. Her telling voice was heard distinctly above the orchestral accompaniment. Among the audience I noticed Friedheim, the pianist and conductor, and the Norwegian composer, Harvoldsen, and Henry J. Wood attentively following Herr Mottl.

After nine years' absence from England, Arthur Friedheim once more appeared at St. James' Hall on Saturday last, and with conspicuous success. The program of this, the first of his three recitals, was marked by unconventionality in selection as well as in interpretation. It opened with Balakireff's Oriental Fantasia, "Islamey," which, though celebrated in Russia, is comparatively little known here. It is surely one of the most difficult pieces in piano literature. A Chopin group, including the study in A flat, was charmingly interpreted, but it was in the music of Liszt that Mr. Friedheim was altogether at his best. For eight years he studied under Liszt, and was known as one of the master's favorite pupils. His great strength, enormous command of technic and admirable delicacy of execution were displayed to peculiar advantage in the great B minor Sonata, the Tenth Hungarian Rhapsody, and the sketch "Au Lac de Wallenstadt." To an entire sympathy to his master's music Mr. Friedheim unites a refreshing freedom from all those extravagances affected by so many pianists, and which Liszt himself frequently deprecated. The overture to "Tannhäuser" was so finely interpreted that it almost overcame the prejudice against piano transcriptions, which, from an artistic standpoint, are sheer waste of effort. It elicited four recalls, after which another Liszt rhapsody was added to the already fatiguing program.

Herr Theodore Werner's first historical violin recital at Steinway Hall on the 23d included the compositions of Corelli, Bach, Spohr, Wieniawski, Joachim and Saint-Saëns. Herr Werner's is now well known to London music lovers, and wants but little comment. He commands a marvelous technic, and his tone is always pure and beautiful. It was therefore the more surprising to find him wanting in almost all these qualities in Wieniawski's Fantasia on Gounod's "Faust." The third string of his violin seemed imbued with a spirit of mischief, which may have been the primary cause of it all. Corelli was interpreted with all the charm of perfect execution; Bach's now so familiar "Chaconne," that touchstone of classical violin playing, was, however, not given with all the breadth and grandeur with which it can be executed. The selections of Spohr showed Herr Werner's exquisite quality of tone at its best. Mlle. Cortesi sang extremely well, and gave Mr. Hillier's "Berceuse," in English, as an

encore. Ernest Walker's accompaniment is remarkably pleasing.

A vocal recital of unusual interest was given on Monday afternoon at Queen's (small) Hall by Mme. Clara Poole-King. Her work in itself is always attractive, but she had gathered to her assistance such artists as Miss Evangeline Florence, Mme. Clara Mansfield, Plunket Greene, Miss Clara Asher and Louis Pecscai in a program of much artistic excellence. Mme. Poole-King's selections were given in Italian, French, German and English, bringing out in a marked degree her versatility of style and delivery. The audience was charmed by her naive reading of "Wiengeliend" (Harten), and the "Come Raggio di Sol" was given with excellent breadth and power. She was equally fortunate in her singing of the lighter numbers, and was the recipient of several hearty recalls. Mme. Poole-King should be heard more frequently in our concert halls. Miss Florence gave "L'Amoro," by Mozart, in her own inimitable style, with violin obligato by Mr. Pecscai, and was heard with pleasure in a duet with the concert giver. Plunket Greene gave an interesting group of songs, including Maude V. White's "Stand by Your Horses." Mme. Mansfield's clear soprano voice was heard to advantage in Gluck's "Spiagge Amati" and "A Message to Phillis," by Florence Gilbert. Mr. Pecscai contributed some violin solos, his delivery of Bach's aria showing particularly his purity of tone and breadth of style. Miss Clara Asher played a "Spinning Song," by Clarence Lucas and a selection by Liszt. Frederick Peachey was a sympathetic accompanist.

Miss Elizabeth Patterson, a young American from Cincinnati, was associated with Miss Maude Rihl, a pianist, in giving a recital at Queen's (small) Hall on Wednesday evening. Her voice is limited in range, and she was apparently nervous, but her intonation was pure, her sostenuto excellent, and in the impassioned passages there was evidence of reserved power. Her diction was faulty, particularly in English, in marked contrast to her delivery of an old Italian air by Lotti, which she sang with much clearer articulation.

The Musical Artists' Society gave its eighty-third concert at St. Martin's Town Hall, Monday evening, the special feature being a Quintet by Sir George Macfarren for piano, violin, viola, cello and double bass, and Mozart's beautiful quartet for strings in B flat.

F. V. ATWATER.

#### Brooklyn Heights Seminary Club.

The annual reunion of the Brooklyn Heights Seminary Club took place at the Farm House, Prospect Park, on May 9. Mrs. H. R. Steel, Grant Odell, Miss Bertha Clark, Miss Mary Byrne and Victor Harris, accompanist, took part in the program.

#### Broad Street Conservatory.

On Wednesday evening, May 11, in the Concert Hall of the Broad Street Conservatory of Music, at No. 1331 South Broad street, Philadelphia, an interesting musical event was a recital given by a number of the advanced pupils. While the whole program was worthy of favorable comment, probably the most artistic presentation was that of the Beethoven Sonata, op. 27, by Miss Julia T. Wilson, who displayed excellent taste in her interpretation.

The entire recital reflected credit upon Gilbert Reynolds Combs and his able faculty. Those who participated were Misses Ella O. Maning, Gertrude Slemmer, Clara Pfander, Maud Stout, Josephine Kosek, Mabel Clement, Carrie Rash, Mary Curley, Gertrude Humphrey, Leon Arkless, William Standring.

#### Howard F. Peirce.

Howard F. Peirce, who has been en tour in Canada with Camilla Urso, received the following notices from the musical critics of Montreal and Quebec:

Howard F. Peirce, the pianist, contributed nearly as much to the musical success of the concert as did Madame Urso. He is quite the equal of any pianist who has appeared in Montreal this year, and far superior to the majority in the delicacy of his interpretation, which, without verging on sentimentalism, brought out in its completeness last night the full beauty of the two Chopin numbers. A Liszt polonaise was rendered with unusual fire and brilliancy, and both the encores Mr. Peirce received were well deserved.—Montreal Gazette.

The ripple of applause that greeted Howard F. Peirce as he appeared to play the opening selection swelled to a wave when he had concluded. \* \* \* Mr. Peirce is a pianist of great ability, being easily one of the best ever heard in the city.—Montreal Star.

The pianist, Howard F. Peirce, a handsome and elegant performer, secured his share of the success achieved by the great virtuoso with whom he is connected. His playing is replete with grace, and his delicate shading, fine touch and the lovely tone he brings out of the Gerhard Heintzman grand selected for the occasion won him the heart of every listener. Mr. Peirce is one of the few pianists who are sure to captivate their audience.—Quebec Chronicle.



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MR. SHERWOOD created a furore by his wonderful playing at the meeting of the M. T. N. A. in New York City last June. His playing in other large cities this season has aroused the utmost enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest American pianist. Mr. Sherwood will teach and give recitals as usual at the Chautauqua (N. Y.) Assembly from July 11 to August 13. Address MAX ADLER, Manager, 240 Wabash Avenue, Chicago.

## From Paris.

PARIS, May 3, 1898.

SOME weeks seem marked by events in the circles of masculine artists, others again seem predestined to the movements among the stars feminine, as, for instance, the one closing over our heads.

It opened with the colossal benefit offered to a woman artist afflicted by a woman artist in the full flush of triumph and success—a benefit surpassing in artistic and financial results those of any similar occasion. Then there was the reappearance of the divine "Sara," plucked from the jaws of death, so to speak, by the skill of modern chirurgery, playing a role showing a gay widow of forty being protected and guided by her grown-up married son through the intricacies of her well-ripened "love affairs." The gorgeous Calvé, in the midst of unabated success in "Sapho" at the Opéra Comique, was obliged to bid adieu to tearful and adoring audiences, in order to go win new triumphs and make new friends in the London season.

Nevada, after several years' absence, made her reappearance in "Lakmé" at the Opéra Comique, where her first début was made in the "Pearl of Brazil." Her appearance in the role of the soubrette and caressing Brahmin priestess was naturally the source of lively souvenirs of the charming Marie Van Zandt, who created the touching role in so remarkable a fashion a few years ago. As if to accent the fact, though unconscious of it, Mlle. Van Zandt was on that very same evening being married to a Russian lawyer and musician in the strictest privacy in a modest "mairie" of the Eighth Arrondissement of the French capital.

An evening or two distant the name of Sibyl Sanderson was on every lip as a result of the revival of "Thais" at the Grand Opéra. While the news was beginning to leak about that this most ravishing "Egyptian" was not at all afflicted by paralysis, but by a much more simple and natural malady, Mlle. Berthet was called to stand in comparison with her memorable predecessor, and to show

how the conception of love for an apostle differed in the minds of the Parisienne and the Californian.

Meantime the rehearsal personnel of the Opéra are looking on aghast at the strides made by Mlle. Delna, la gaminette de l'Opéra Comique, toward assimilating herself to the exigencies of grand opera in the role of Fides. Can she do it? Will she do it? Will the pure musical instinct be sufficient to rule against nature, habits of manner, associations? Will the voice fulfill its expectations, the talent its record? Will the queen of lyric comedy bear regally the sceptre of grand tragedy? Will the abonnées be satisfied? What will the critics say? The "yeas" far outnumber the "nays" in the lively discussion which surrounds this period of incubation of the success or failure of this young and highly gifted artist. One feels like praying that the movement may be onward and upward to one whose career so far has been little short of the marvelous.

In the same days the voluminous trunks of Emma Eames are already packed off over the channel awaiting the "Lohengrin" overture. Madame Nordica, with her husband, is passing a few days at the Hotel de Londres, putting finishing touches to toilettes, &c. Margaret Reid is packing her trunks at 11 Rue Mansart. Pretty Susie Adams is passing Italian roles with Mme. Calvo Picciotto previous to leaving, and the charming Maude Rodez is already established in her London quarters. Miss Marguerite Macintyre goes to the States instead of to London this summer, where she will sing (D. V.) at the Cincinnati Festival. Madame Duse has signed to play in Paris ten times this summer, the "Princess de Bagdad," "Lo Visite de Noces" and "Hedda Gabler" among the pieces; and a new theater star has appeared in the Italian horizon, "La Diligenti."

Mlle. Berthet, who is replacing Sibyl Sanderson as Thais, is a Belgian by birth, a first prize pupil of the Paris Conservatoire of M. Duvernoy, and made her début as Ophelia. A habitue of the Opéra, speaking of the two characterizations, says: "There is absolutely no comparison possible to be established in the case, Sibyl

Sanderson, as Thais, was simple perfection. Nothing else can be said. Her effect on the audience was as she was—indescribable. I never again expect to see a role so filled." One of the personnel of the Opéra says: "She fairly shook us with 'frissons' at rehearsals. Her voice was electrifying and her acting more so. She was not playing Thais; she was Thais. She came on to rehearsal one day in a costume so exquisitely ethereal that it had to be suppressed for public appearance. She was fairly gummed into it. A more beautiful sight in female form I never saw, but it had to be suppressed."

There is no danger, however, of Mlle. Berthet's being suppressed for playing havoc with emotions. Although the best of the troupe at present available for the role, she has not a tiger in her make-up, mental or physical. She gives an impression rather of hardness in her neat, sturdy little figure, in the hysterical inequalities of a voice without charm and in the lack of everything Oriental. She is Carmenly audacious rather than feline in the early passages, motonous in the last and never for a moment filled with the passionate ardors which make of Thais such a thrilling dramatization.

The house is splendidly filled so far. Much interest is centred in the new ballet additions, which brighten the terrible sadness of the facts. The music of the ballet is most charming and the spectacle graceful and Frenchy. In addition to the ordinary coryphees and soloists, there is a mystical figure who from time to time half emerges from the cloud of blue flame which envelopes her, and sings some graceful mystical roudades in charming fashion. The figure is a Mlle. Mendez, a very well taught pupil of Dubullé. Another of his pupils, Mlle. Augusol, also figures as Crobyle. This new ballet movement occurs after second act as if to shade off from the old life into the new of the Alexandrian beauty.

The music throughout is highly appreciated, and there is much enthusiasm. Massenet was present at the second representation, filling the coulisses with gaiety by his inimitable stories. Where does the man find all these stories? He seems to have a limitless supply, never tells



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any of them over in the same company, and can suit them to all assemblies from the parlor of a young ladies' school to the dinner table of a priest. He is a wonderful man.

Nevada's performance of Lakmé was thoroughly enjoyed, and certainly a success. The house was a brilliant one. She was recalled several times, and after every act. It is a very difficult role to sustain, and still more difficult to do justice to. It is full of possibilities, but does not "play itself." "Pourquoi" and the "Clochette" song were gems of vocal color and facility, and the third act aroused much enthusiasm. She was touchingly gay, sad and loving by turn and always charming, a very petite, litesome and human goddess. Her remarkably pure, light voice lends itself to the pearly Delibes enunciations, and she has the merit of never forcing it. She abuses, however, the holding of high upper notes, which, while beautiful in themselves, become monotonous the instant they show their intention. If Berlioz were in the house he surely would cry out, "Stop that, stop that, madam, it is not in the print!" Nothing would have stopped him. She will sing Mignon and Mimi in Puccini's "La Bohème." Her accent? No foreigner has ever succeeded so far in singing French correctly. Some are worse, some better than others; no one has yet done it. It remains to be seen what fruits the Yersin system will bear. It is time they were showing something!

Miss Adams is to sing "Romeo and Juliette," "Faust," "Philemon and Baucis," "Micaëla," the Queen in the "Huguenots," "Eurydice" and "Rigoletto" in Italian at Covent Garden. Saléza will be her Romeo, the most typical Romeo she says that she has ever seen.

Calvé's voice was never so exquisitely beautiful as it is now. It seems to be more crystalline, flute-like and spiritual than ever before. There are moments in "Sapho" when it does not seem like a human voice. It is purity itself. Her pianos are marvels of tone, and she detaches the notes and colors them as no one else of the present day. She is in every way the queen of the lyric stage. Her diction is exceptional. In fact, she has so perfect a union of exceptional qualities that people do not realize them separately.

"Sapho" is having a brilliant triumph in Milan also, it seems. Massenet is in high spirits. The papers are all talking. A Mlle. Bellincioni is the Sapho down there.

The tenor Saléza will sing Jean to Calvé's Sapho in London. He has given up his New York contract on account of the war, and is at present playing supplemental "Carmen" representations here, the result of his success in a trial engagement. In London Calvé will sing in "Mefistofele," "Faust," "Hamlet," "Carmen," "Cavalleria" and "Navarraise."

The administration of M. Carré at the Opéra Comique continues energetic in measures and attractive in results. Saville's engagement finished, Mlle. Salambiani continues in "Traviata," Saléza and Bouvet in "Carmen." "Fervaa!" is in rehearsal. M. Bertin, who is busy as regisseur, says that he never rehearsed a piece of such complex difficulty. The representation was intended for next week, but is postponed, owing to the première of the "Prophète" at the Opéra. "L'Angelus" is the name of a piece read and accepted this week. A French version of "Hänsel and Gretel," by Catulle Mendes, is talked of, also William Radcliff's "Louise," by Charpentier, "Daliba," by Paladilhe and "Beaucoup de Bruit pour rien," by Paul Puget.

As announced, Massenet's "Cendrillon" is in hand for the opening of the new Opéra Comique house.

A revival of Reyers' "Sigurd" is on at the Opéra, Mlle. Breval as Brunnhilde. The "Cloche de Rhin," by Samuel Rousseau, will be given two weeks later, and the "Prophète" in between.

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At the Comédie Française work is equally active with the Academies of Music. The American connoisseur knows M. Jules Claretie, its distinguished chef, as well as the French one; for his is a personality that penetrates. His position and merits have made an international character of M. Jules Claretie. In France he is a leader in thought and activity outside of theatrical work.

The next "event" in the history of "The House" will be the Cornelle anniversary, June 6. Works relative to the master dramatist, to Molière and Racine likewise, are being ordered and examined with the view of a suitable program for the occasion. The last production, "La Martyre," from the pen of M. Jean Richepin, is at present the topic of conversation. It is a drama in five acts of verse.

The "Martyre" in the case is a heathen Roman woman who becomes a "Christian"—as most women become most anything—through love for a man! Such was the "conversion" of Thais, by the way, and such have been many other conversions, and such will be many more conversions to the end of time. For man is woman's life, past, present and to come, her world, her cause, her action first and last. She will sell her soul or buy it, gain the world or lose it, espouse cause or repudiate it, follow or stand still, go up and down, seek heaven or hell, become heathen or Christian, queen or beggar, outcast or bigot, saint or sinner, after the leading of the man she loves! It is right that it should be so, it is part of the plan, it is legitimate instinct. It is so, it was so, it will be so, till—"Love is done."

A radical error in the title and its bearing, however, does not seem to occur to anybody. Anything in the form of cant is always taken without question, this with the rest. In what sense is she "martyr"? She falls in love with a Christian apostle (as did Thais), and on the pretext of being converted follows the poor man around until she gets him into trouble with his sect, and he is taken out and crucified by them as an apostate. She in turn is struck (by a jealous lover) while embracing the crucifix on which the apostle is hung, and so is proclaimed "martyr" by—the playwright!

But to be martyr she should have remained true to her pagan faith and renounced her lover for it. Instead of that she followed the lover and renounced the faith. Not only so, but she seduced the poor apostle on the pretext of going to Christ with him. Caught in her perfumed palace by his indignant comrades of sterner stuff he is dragged out and hung, of course. Because she gets struck in the mêlée and the apostle makes the sign of the cross over her with his blood and calls it "baptism" does not make her a Christian by a long way, nor by a still longer way a martyr!

Not that there is anything wrong in a woman's giving up family, people, country and religion for the love of a man. On the contrary, she should do so when she loves him well and he loves her. It is the duplicity, the pretext,

the hypocrisy which surrounds it which marks it as a base and selfish act, not a martyrdom. In her entire life there was not an action that was not prompted by common selfishness. She wanted her way, and she got it.

Martyrs are not people who do what they want to do, but those who do what they do not want to do, through a sense of duty to a higher cause.

In reality Thais was much more of a martyr than this woman. She really thought she was being converted. Although her idea of heavenly things was wholly the influence of the man she loved, she sacrificed her sumptuous Alexandrian life and endured terrible suffering and privation to seek the Christ and the God of his faith, and because he said so. Not only so, but at the end she gave up her love and her lover to follow those frightful old hooded nuns into their prison, there to endure still greater privation, all in the firm conviction that she was going to the God and the heaven of his faith, and because he said so. It cost her her life, poor girl, but although it was all earthly love, although love and religion became so mixed up in her mind that she did not know where one ended or the other began, she at least sacrificed for the faith she had and renounced for it. In so much she was the martyr, in two senses, indeed, to love and to the faith to which it led her. The other woman was a baggage pure and simple, selfish to the core, self-seeking, insincere, hypocritical and again selfish from first to last—in no sense a lover, as she sought her own good to his harm, which is not possible in true love, and in no sense a martyr, as she neither sacrificed nor renounced for either love or religion.

People will never learn to make these distinctions in the character of women, least of all men, whose impression of women is wholly personal and wholly stupid consequently.

"La Fauvette du Temple" is the name of an opera comique in three acts by M. Andree Messager. "La Reine Tlammette," a piece by Catulle Mendes, which has been in rehearsal at the Odéon, will not be given before October. A very successful piece, called "l'Amour Mouillé," which at its début was played more than a hundred times in succession, has been put on at the Athénée Comique in place of "Le Geisha." It has sentiment, farce, a droll story of a drowned statue of love coming to life as a very wet prince, and charming music by a M. Varney.

M. Antoine is rehearsing a piece which promises to be interesting, treating an episode in the life of Marechal Ney, with the immortal date "1815." "Marechal Chaudron" is the title of an opera comique, in three acts, at the Gaité, music by P. Lacombe. It is a history of brigands, and laid in Portugal.

A comment on the feeling of the French capital in regard to morals is found in one of the popular plays now running. A poor but honest music teacher is really loved by a duke, rich, but equally honest. On the announcement of the fact the intentions of the young couple are misconstrued or doubted at first hearing by eight men of the girl's friends, and so many more of his—her father, brother, lover, landlord, priest, uncle and music teacher among them. Wrong instead of right was taken as the matter, of course, in every case.

There is trouble in Vienna over the suppression of the claque which it seems involves the question of applause in general, in such a way that the suppression is little bet-

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ter than a dead letter. The difficulty is to discover now the difference between prejudiced and honest enthusiasm! There is trouble no matter what way people fix things—always something.

#### M. Guilmant on Organ Work.

ALL earnest musicians feel that a special stride has been made in the march of music in America by the visits of Alexandre Guilmant to the country. While an organ specialist he is one of the largest and broadest musicians in France in the big broad sense of the term "musician"; and while an exponent of the French school of musical art, he is at the same time one of the most enlightened and instructed musicians in Europe.

In addition to the revelations offered by his playing, and the influence of his wise counsels upon our musicians during his last trip to our country, he was induced to combine a few thoughts on organ work for the *Forum*, every word of which should be reproduced here did space permit. Among them the following:

"Organ playing may be divided into two schools. In one the organ is treated as an orchestra, the production of orchestral effects being sought. The other holds that the organ has so noble a tone quality and so many resources of its own that it need not servilely imitate the orchestra.

"I belong to the latter school.

"Berlioz said: 'The organ is Pope, the orchestra Emperor.' In other words each is supreme in its own way.

"I am utterly opposed to the playing of orchestral works on the organ. While the playing of orchestral pieces on it in an attempt to reproduce the orchestral color of the original scoring is, to my mind, deplorable enough, the playing of such works as 'William Tell' or 'Semiramide' overtures is especially out of keeping with the character of the instrument.

"It is true that I have myself arranged several works for the organ, but in each instance the composition had been previously played by the composer. Among these may be mentioned 'Marche Héroïque,' Saint-Saëns; prelude to the 'Deluge,' Saint-Saëns, and 'Romance,' Chauvet. 'Berceuse,' by Saint-Saëns, recently arranged, was done at the special request of the composer. At the same time M. Durand requested that I would transcribe the finale from Saint-Saëns' 'Suite Algérienne.' This I refused to do, because the piece is not in organ style.

"As between organ and orchestra each has its great qualities and its faults. The organ has a certain solidity of resonance, while the orchestra's resonance is restless, feverish. The organ holds, sustains. On the other hand one of its great faults is lack of attack or a seeming slowness of response.

"Many organists think it wise not to press down the key too quickly or too far. I think, on the contrary, that the full pressure of the finger should be made at once, and the key held down solidly until released.

"As to pedaling, French organ pupils are now taught to hold the knees together and to use the heels much more than formerly. This method results in a quieter style of playing and gives greater smoothness in phrasing while it increases speed.

"In America I have found many good organs. They are specially effective in the softer stops, such as the dulciana, flutes and gamba. But the full organ lacks resonance and energy and does not thrill. I do not think that the mixtures and reeds of the great organ should be included in the swell-box, as this weakens the tone and destroys proper balance. The pedals in American organs are not so clear and distinct as they should be. They lack the eight-foot and four-foot tone. The effect is the same, as if there were too many double basses in an orchestra and not enough violoncellos. The sixteen-foot open diapason in the great organ is so powerful that every organ should also have the milder sixteen-foot bourdon, which gives a mellow quality to the foundation stops. But, as a rule, the softer sixteen-foot stops are wholly lacking in American organs.

"My opinion is that organ-builders should devote less time to mechanical improvements and more time to improving the voicing of their instruments. Mechanical appliances are multiplying so fast that very soon the organist

will be unable to occupy himself with anything except the mechanism of his instrument, a tendency greatly to be deplored.

"Organ playing should be essentially musical and as far as possible in the pure style of the organ. It should not involve the necessity of constantly changing the registration.

"There is also too great tendency to use the vibrating stops, such as the *voix céleste*, tremolo and *vox humana*; so that when these effects are really called for they do not make the desired impression.

"Both in Europe and in America a lively interest is evinced in all these questions, so vitally important to the organ, and it is to be hoped that, as a result, a taste for pure organ music and better instruments will be promoted. In France a society called 'the Schola Cantorum' has recently been formed with the object of reviving the ancient forms of church music and for the study of plain song, Gregorian chant and organ music. Were a similar movement initiated in America it would certainly bear good fruit.

"As to organ music in France I should call Jean Titelouse the father of organ music in France. Like the Italian pioneers of organ music, he wrote pieces in the Gregorian tonality. Unfortunately, little by little his successors departed from the polyphonic style, with the result that organ music in France underwent a degeneration similar to that in Italy.

"About the middle of the present century a well-known organist named Boëly endeavored to place French organ music on a more solid basis and to restore not only the old style of composition, but also of playing. He made a valiant attempt to introduce Bach and other serious composers, but he was unsuccessful. He simply sacrificed himself, as his efforts cost him dismissal from his church. M. Jacques Lemmens, from whom I had the honor of receiving instruction, was more fortunate. His efforts to introduce the best style of organ music in France began in 1852. His playing of Bach was a revelation to French organists, and formed the foundation of a more serious style of playing and composition.

"Among the most famous organists and composers of France in recent years are César Franck, A. Chauvet, Saint-Saëns, Widor, of St. Sulpice; Eugene Gigout, of St. Augustin; Th. Dubois, who succeeds Saint-Saëns at the Madeleine; Clement Loret, of the Ecole Religieuse, and Th. Salomé. (M. Guilmant himself is one of the most important leaders of organ music and composition in France.)

"Bach's music is polyphonic, and polyphony is true music. To its foundation upon this school is due the fact that there has been no decadence in music in Germany. There has been no advance in polyphony since the days of Bach. Such advance as has been made has been in originality and boldness of modulation. Wagner's music may be called "omnitonic"; that is, modulating into all keys. But it is still polyphonic, and for that reason it is real music. The old church composers wrote their pieces in one key and the keys closely related thereto. Wagner swept the whole gamut of chromatic tonality. But both the old German church composers and Wagner are polyphonic, and the latter is but a logical evolution from the former.

"For pure organ music Bach is and probably always will remain the greatest of all composers. Even with all the modern mechanical appliances that have been attached to the organ his works are still very difficult—perhaps the most difficult of organ compositions. He must have been a great organist, as he was a great composer. That he should have been able to play upon the organ of his day works so exacting in technic as his own is simply marvelous."

F. E. T.

#### A Pianist of Merit.

Miss Helen Robinson, who has made such a favorable impression at the last concert of the Women's String Orchestra Society with Chopin's G minor Ballade, confirmed that impression at the Astoria Apollo concert Tuesday, May 10. Wednesday she played with Mr. Chapman's Choral Society at Hackensack. Miss Robinson is a graduate of the Lachmund Conservatory, having studied under Carl V. Lachmund the past four years.

#### William M. Stevenson.

WILLIAM M. STEVENSON has been working for several years past in a quiet, unpretentious way at his chosen profession, vocal music, in the city of Pittsburgh. Each year, toward the close of the season, a recital by his advanced pupils has been arranged and given before audiences of varying size, according to the auditorium selected. These recitals were, however, only a medium for the pupils to make a semi-public appearance. The local music critics did not attend, or, if present, failed to criticise the singing from a musical standpoint, a notice in the "society" or "musical" column being the extent of attention paid.

This year Mr. Stevenson changed all this, making the concert a much more serious affair. He requested that a critic from THE MUSICAL COURIER should be present, who would give an honest, unbiassed opinion of the results of his work and express an opinion as to how that work compared with what was being done in the large Eastern cities by the best vocal teachers. In furtherance of his plan a decidedly ambitious program was arranged, it being the original intention that all the numbers should be operatic selections, but, owing to the indisposition of one or two, at the last moment changes had to be made and the program sung was as follows:

Quartet, Rigoletto.....	Verdi
Miss Horner, Miss Smith, Mr. Marsh, Mr. Harris.	
To the Evening Star, Tannhäuser.....	Wagner
Mr. Chalmers.	
Merrily I Roam.....	Schleiffarth
Miss O'Neil.	
Elizabeth's Prayer, Tannhäuser.....	Wagner
Mrs. Gilmore.	
Ah! So Pure, Martha.....	Flotow
Mr. Marsh.	
Scena ed Aria, Faust.....	Gounod
Miss Horner.	
If Laws Severe, The Jewess.....	Halévy
Mr. Harris.	
Trio, Ernani.....	Verdi
Mrs. Gilmore, Mr. Cuneo, Mr. Chalmers.	
Good-by, Sweet Day.....	Vannah
Miss Smith.	
The Bandolero.....	Stuart
Mr. Chalmers.	
O Mio Fernando, La Favorita.....	Donizetti
Miss O'Neil.	
Aria, Martha.....	Flotow
Mr. Cuneo.	
The 129th Psalm.....	Edwin L. Walker
Mrs. Gilmore.	
Quartet, Martha.....	Flotow
Miss O'Neil, Miss Smith, Mr. Marsh, Mr. Chalmers.	
Postlude, Some of our National Songs.....	

The concert took place in the beautiful Carnegie Music Hall before a large audience, who enjoyed and appreciated the music—not only enjoyed, but discriminated in a way that showed they knew whereof they applauded.

The program was certainly an ambitious one, where many failures might have taken place or poor work been done, particularly as the singers were all young people who have studied at the most only two or three years, in many cases but little time outside their lessons being devoted to study. But all the work done was most excellent in every respect. They all knew how to sing! There was a freedom from amateurishness seldom seen in a pupils' recital—they were not nervous, fearing failure, for they knew so well how to sing that the tone production took care of itself, even if the voice failed to respond with its full strength before so large an assemblage.

In the quartet from "Rigoletto" the women's voices were rather overbalanced by the men, but as Miss Horner was just recovering from severe hoarseness and Miss Smith is but eighteen years old, with her voice not at its full power yet, while Mr. Marsh has a large tenor voice and Mr. Harris is an unusually deep bass, this was not surprising.

Mr. Chalmers, who sang the "Evening Star," from "Tannhäuser," in a broad style with much musical feeling, ought to be heard from in the future when a few more years added to his present nineteen have rounded out his voice into one of the great baritones of the day. The sweetness of his upper register is particularly noticeable, not a sweetness that lacks strength, for his voice is strong and full. To have achieved so much in three years shows conscientious work on his part and reflects the highest

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credit upon his teacher. In direct contrast to the "Tannhäuser" aria was "The Bandolero," which he sung for his second solo, making an equally fine impression. He was obliged to respond with encores to both his solos.

Miss O'Neil has a mezzo-soprano that was heard to great advantage in "O Mio Fernando." She is a conscientious student.

The tempo of the scene and aria from "Faust" (the "Spinning" and "Jewel" songs) was taken too fast, but Miss Horner showed a thorough knowledge of the music, and it was excellently given as far as technic is concerned. Miss Horner is a skilled musician, who has studied faithfully, and it was regretted that she had been indisposed. She showed great pluck in singing two such heavy numbers as the "Rigoletta" and "Faust." Later in the evening, in some concerted music, her voice rang out high and clear.

Probably Mr. Cuneo will be heard of in the future, for he has a high tenor voice of a quality suited for operatic work. In the encore, "My Pretty Jane," he also showed that he had a talent for acting. But he must not forget that there is no royal road to singing, and he shows that hard, steady, constant work is necessary—work and plenty of it on the lines laid down by his present teacher will in the course of a few years put him in competition with other singers.

The novelty on the program—novel to the writer—was the 129th psalm set to music by Edwin L. Walker. And in passing a word of tribute must be paid to Mr. Walker, who was the accompanist through the entire program. The hardest worked person of them all, with the least acknowledgment of his services from the public, he acquitted himself of his task in a way that showed what a thoroughly trained musician he is. Not once was the accompaniment made the prominent feature—it was really an accompaniment.

The music of this psalm was written expressly for Mrs. Gilmore, who sang it con amore. It is a brilliant setting for her rich soprano voice, which she used to excellent advantage in all her work, the trio from "Ernani," "Elizabeth's Prayer" and in this psalm. Mrs. Gilmore has the temperament of an artist, sings with purity and breadth, and it is expected that she will at no distant day be heard on the concert stage. Her singing of "Elizabeth's Prayer" was a beautiful piece of work that would have reflected credit upon many well-known soloists. In a pupils' recital it was far above the usual.

Taking this recital as a whole, it can be said that seldom, if ever, has such fine work been heard at a pupils' concert. Mr. Stevenson's work compares most favorably with what is being done by the best-known teachers of the large cities; in fact, is superior to most. He teaches the method of the elder Lamperti, and shows from what he has accomplished that he is working in the right way along the right lines. The individuality of each singer has not been sacrificed; they have been taught how tones should be produced, their voices have been properly placed and they sing with a style and finish that is remarkable. Mr. Stevenson must understand his art well to have been enabled to impart its fundamental principles so thoroughly. He is so modest about himself and his work that it has not been blazoned abroad how much he has accomplished, but his work speaks for itself.

In addition to his work of teaching, Mr. Stevenson is organist and director of the Sixth Presbyterian Church, where he has been for the past five years. He is also director and member of the Amphion Quartet, which has sung successfully in many Western and Southern cities. Every year one or two cantatas are given at the church by the choir under his direction, the one this spring being Dudley Buck's "The Story of the Cross."

In 1895 Mr. Stevenson spent several months with F. Selwyn Graham in London, Mr. Graham being a pupil of the elder Lamperti. He gave Mr. Stevenson the following testimonial as to his qualifications for teaching:

LONDON, England, August 31, 1895.

I have pleasure in certifying herewith that Wm. M. Stevenson has followed a course of study with me during his visit to this city. I consider him to be fully qualified to teach the art of voice production and singing. I find his

system of instruction hitherto to have been exceptionally good.

F. SELWYN GRAHAM, Professor,  
14 Hanover street, Regent street, W.

While abroad last year he also received further testimony of Mr. Graham's ability as teacher and musician.

LONDON, England, March 25, 1897.

Mr. Wm. M. Stevenson:

DEAR SIR—I have much pleasure in stating that I had a very high opinion of the talents of the late Selwyn Graham. He was an admirable musician and a most able teacher of the art of singing. He had had a large experience of the voice, gained in singing himself, from a large practice as a professor of the art, and also from long, earnest and thoughtful study of much that has been written by competent authorities on the voice. I consider those who had the advantage of his services as a teacher were most fortunate.

J. T. HUTCHINSON,  
Professor, Royal Academy of Music,  
9 Baker street, Portman square, W.

Mr. Stevenson began his musical studies in Boston with Edgar Buck, voice; Frederick Lincoln, piano; Henry M. Dunham, organ; George W. Chadwick, harmony.

## OVIDE MUSIN,

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EARNEST students of the violin in the United States will be highly gratified to learn that Ovide Musin, the celebrated violin virtuoso, has decided, after strenuous solicitation, to pass six months of every year in New York city, where he will establish violin classes upon the system pursued at the Royal Conservatory at Liège, Belgium,



OVIDE MUSIN.

where he is now leading professor of the violin. Mr. Musin will be able to do this, as his appointment with the Belgian Government allows him annually six months' leave of absence, the Liège musical season being from February 1 to the middle of July and the musical season at New York from August 1 to February 1. The characteristics which have made the Liège school of violin celebrated in time past (as well as at the present day) were a perfect position, gracefulness of bowing, purity of style and general brilliancy of execution, qualities indispensable for a successful violin virtuoso.

The prime object of Mr. Musin's classes will be to perfect advanced pupils and prepare those not sufficiently advanced for admittance to the Royal Conservatory of Liège, should they contemplate doing so. Many Americans going abroad to study the violin have been disagreeably surprised to find they were not sufficiently well grounded in the science of music to gain admittance to even the lowest class in the Conservatory. They were therefore obliged to take private lessons of the principal professor at a large expense (from \$3 to \$6 per lesson) for a considerable time before becoming competent to enter the Conservatory. Pupils contemplating study in Europe will appreciate the enormous advantage to be derived from this venture of Ovide Musin.

A few words as to the career of this artist may not be

out of place. He entered the institution at Liège at seven years of age, and so great were his accomplishments that he had gained all the preliminary prizes before his tenth year, and at the age of eleven he secured the first prize. During his early studies he was a pupil of Desire Hyneberg. He afterward continued his studies under Leonard and followed him to Paris. At the age of fourteen he had secured the golden medal with distinction for both violin and quartet playing. According to the laws of the Conservatory superior pupils graduating were required to teach gratis one year in the institution, and thus this child of fourteen years became the teacher and leader of pupils who were (some of them) full grown men. Upon completing this duty he began a series of triumphal concert tours throughout Europe with the great artists and impresarios of the time, and appeared as soloist in all the large art centres of Europe. He also formed a quartet in Paris, and was the first musician to introduce in that city the chamber music of Brahms. An autograph letter from Hans Richter highly compliments him personally and in the name of the Philharmonic Orchestra for his wonderful interpretation of the Beethoven Violin Concerto. At the height of his European renown he came to America, being presented by Dr. Leopold Damrosch, playing with the principal orchestral societies throughout the country. He afterward organized a concert company of his own, with which he toured for several seasons; and probably no great violinist is so universally known as Ovide Musin.

Upon returning to Liège last fall, 1897, from an extended tour of the world, he was solicited to accept the position of head professor to the superior class of violin in the Royal Conservatory. This he finally decided to do, and he has proved to be not only a great artist and violinist, but a great teacher, his class having made enormous strides during six months' study under his faithful direction. In times past among the celebrated exponents of the violin school of Liège were Wieniawski and Leonard, names well known in America, and it has ever been the aim of the Government to perpetuate the high order of acquirements which so justly gave it such great renown. Pupils, as in Liège, will be divided into classes according to their ability and advancement, and rapid progress invariably follows not only because each and every pupil receives personal attention and instruction, but for the reason that he also has the privilege of listening to the corrections and instructions given to others in the class.

During his absence from Liège Mr. Musin's classes will be in charge of a competent violin professor, a graduate of the conservatory, who strictly carries on the line of work laid down by Mr. Musin. Such an arrangement will be made in New York as well, in order that pupils unable to study in Europe may continue their work under proper guidance until Mr. Musin's return to New York each season. Annual examinations will be held and prizes offered. A professor of solfeggio will also come over from Liège, and pupils will be required to do a good deal of ensemble work.

All inquiries as to terms, &c., will be cordially responded to. Letters should be addressed to the Ovide Musin Violin School, Steinway Hall, New York.

### Inez Grenelli Appreciated.

The favor with which Miss Inez Grenelli has been received in Galveston, Tex., seems to justify an extra amount of praise in the local press. In proof whereof we note the following from the Galveston Tribune:

Miss Grenelli is a delightful singer and a finished artist. Upon the conclusion of her number, the grand aria from "Freischütz," last night she received approval which amounted to an ovation. Her voice is a soprano of exceptional range and volume, of the purest quality of tone, and delightfully even throughout the register.

After speaking of the ease with which she sings, her phrasing and her distinct enunciation, the following is added:

This, together with a most pleasing personality, won for her the entire attention and sympathy of her audience. After repeated recalls she gave as an encore song Brahms' "Lullaby" with a delicacy of tone and shading truly exquisite.



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BERLIN OFFICE MUSICAL COURIER,  
BERLIN, April 30, 1906.

GOUNOD'S "Faust," as you all know, is a very sweet and perfectly lovely opera, but to hear it twice in one week is a little wearisome and in fact a wee bit too much. I have never before been compelled to do so, even in the halcyon or rather Maplesonian days of the old Academy of Music at New York. I should not have done so now in the balmy spring days of Berlin had not the Royal Opera House offered us two guests in two different roles on two different nights of the past week.

The first, Sunday night, brought the guesting performance of Miss Dvorák, who, for some reason unknown to me, is said to be a great favorite at the Prague Landes Theatre. I wonder whether she is a relative of the great Antonín? If so, I cannot congratulate him from an art or other viewpoint, for the young lady is not what Faust describes her to be, "a wonder." She was evidently taken with a nervous dread which caused her to lose most of her important cues in the third act, which is, as you know, the soprano's trial scene. Things went from bad to worse, culminating in a collapse, when, through inability to trill, Miss Dvorák had to make an awkward pause, and then the final B came out from the hapless girl's throat like a shot from a pop-gun, but over a quarter of a tone above pitch.

She redeemed herself, however, to a slight degree at Valentine's death and in the church scene, when her acting was excellent, but her voice was at all times faulty as to intonation, not clear, and very strained in the upper head register. For this reason, no doubt, the end of the prison scene was cut.

Herr Naval, as Faust, was vocally very good indeed, although he took his high C, as most other tenors do nowadays, falsetto. Faust was badly handicapped by his very "nervous" Marguerite, and thus he could not show himself to advantage as an actor, but he looked very handsome, even a bit too much so for a German Faust. Naval is a kind sort of a fellow, and when Miss Dvorák got out entirely or was tangled mentally, as happened several times, he would sing her lines for her.

Moedlinger was a sonorous, quite humorous and at moments quite fierce Mephisto, and Miss Kranz, as Siebel, sang with intelligence and feeling, and she looked very well in doublets and hose. The chorus and orchestra dragged at moments quite deplorably under Sucher's laggard direction.

The cast and the performance underwent a change last night, when Lassalle made his third guesting appearance here in the part of Mephisto.

I stated in my last week's budget that his début did not prove as much of a success as had been anticipated. But things went better in the second performance, in which the illustrious guest participated. This was in Meyerbeer's trashy and longwinded tedious last opera "L'Africaine," which is very well put on the stage here in Berlin, and which is always given with an excellent cast. Jean Lassalle, as Nelusco, pleased the large audience very much in the second act, and in the fourth act the enthusiasm had risen to such a pitch that the handsome, tall guest had to acknowledge its outbursts in open scene, a somewhat unusual proceeding at the Berlin Royal Opera House, where members of the personnel are forbidden to appear before the curtain even after the close of the act.

Lassalle's Mephisto, however, was a much more refined and artistically in every way polished impersonation than his Nelusco. The Frenchman plays the devil as a gentleman, which coincides very well with the conception of some of the greatest Goethe actors, albeit most other operatic Mephistos I ever saw give the part histrionically always in a very satanic, Bowery villain style. Thus, though it seemed a bit strange at first to the German audience to watch this cavalier and very gentlemanly devil, the consistency with which the part was carried through and above all the perfect vocal art of Lassalle and his polished, easy style of singing, took the audience by storm, and the guest was at the close of each act called before the curtain from three to five times. In fact, so much pleased was he with the Berlin public and the Berlin public with him that the royal intendency has invited M. Lassalle to extend his guesting stay, and thus, besides in a repetition of the Nelusco and Mephisto appearances, the French baritone will probably also be heard here in some of his Wagnerian roles. This will be a new experience and experiment at the Berlin Royal Opera, where Wagner parts have so far always and exclusively been sung in German.

At last night's "Faust" performance our own Fraulein Hiedler was the amiable and always sympathetic, truly Teutonic Marguerite, and although her coloratura in the jewel aria is not of a Gerster or a Patti-like perfection and brilliancy, her interpretation and her impersonation of the part of Gretchen is one of the most satisfying and most ideal one can see.

The only other change in the cast was the substitution of Herr Hoffmann for Herr Bulsz in the part of Valentine. It turned out not to be a very happy one, despite the fact that the younger baritone is gifted with a more voluminous voice. He tried to drown with his big, burly baritone the bass of the guest, and at moments he forced

his voice so much that he deviated from the pitch and overdid things generally. The worst, however, was that Herr Hoffmann, who seemed greatly and unnecessarily excited in the duel scene with Mephisto, actually wounded Lassalle so badly that the latter had to leave the stage abruptly and bleeding profusely from a deep gash in the right hand. Hoffmann blames the electric wires with which the swords are attached for the accident, but the fact remains that through his carelessness or over excitement the thing happened. Stage Manager Tetzlaff bound up the wound, which, by the way, is not a dangerous one, and the performance was carried to a successful end without the audience's knowledge of the untoward accident.

The concert halls are now all closed, but I have still to chronicle the final appearances of a few late comers.

Among these was Miss Marie Janernik, a pianist who was heard in a chamber music soirée of her own at the Hotel de Rome. She performed with Herr Royal Chamber Musician O. Luedemann a very tedious and uninteresting sonata for piano and violoncello, op. 52, in A minor, by F. Kiel. Only the intermezzo of this luckily but rarely performed work is free from abstruseness, and this is ridiculously trivial.

With Chamber Musician B. Gehwald Miss Janernik played the Beethoven Kreutzer sonata, and with both gentlemen combined the first piano trio in G, by Haydn. The young lady seems specially well adapted for the interpretation of chamber music, as she plays in an intelligent and musicianly manner, and knows and performs the piano part of all the works she interprets from memory.

Marcel Herwegh, the Paris violinist, who gave a concert of his own at the Singakademie, was especially well and sympathetically received by a good-sized audience, as he is the son of the well-known German poet Georg Herwegh, the poet for freedom in the German revolutionary war of 1848, for which partaking he was exiled.

The son is a gifted musician and an excellent but not an existing violinist. In the Paris musical world he holds an assured and an esteemed position, and he would be sure of such an one if he lived in Berlin. Still, his performances are in a certain sense a trifle disappointing, for M. Herwegh has the habit of frequently straining for climaxes, and but rarely, if ever, attaining them. Wherever his naturally good musical taste, however, causes him to refrain from this exaggerated seeking for effect, his playing is very pleasing. Thus I liked him very much in portions of a very clever and interesting Concertstück in A for violin, by Saint-Saëns, while Schubert's B minor Rondo lost much of its inherent charm through lack of naturalness. Ries' Romanza and Scherzo, Wagner's Albulblatt and Edmund Singer's Hungarian Rhapsody, supplemented by several encores, were the remaining pieces performed by the concert-giver.

Miss Anna Eggers, who sang the "Ah che farò" aria from Gluck's "Orpheus," and a group of lieder at this concert, has a lugubrious and not well cultivated contralto voice, but she is not unmusical, while the performances of Werner Rhenius, who acted throughout the program as pianist and accompanist, do not call for specially favorable comment.

A very painstaking and on the whole very interesting, though a bit old fashioned, pianist is Gustavus Adolphus Papendick, whom I heard at the Hotel de Rome last Tuesday night. He is one of the most conscientious and also quite successful piano pedagogues, although his name is perhaps little known to Americans. I was very much taken with the concise and clear style in which he performed (closely following the notes all through his recital)

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the C sharp minor prelude and its big five part fugue from Bach's "Well-Tempered Clavichord," and also the Hummel, op. 81, F sharp minor sonata, performed with an apparent gusto was, despite its great length, very interesting to me. The first movement of this sonata is one of the finest things the pupil of Mozart ever wrote, and I wonder why this work has so completely vanished from modern concert programs, while no less a personage than Hans von Bülow kept it constantly in his repertory.

The Beethoven, op. 106, sonata; Raff's "Fruehlingsboten," from op. 55; Schuppan's, to me, unknown German Dances, op. 16; four pieces, op. 61, by Gernsheim, and Liszt's now happily discarded "Huguenots" fantasia formed the rest of the recital, but which I could not stay to hear on account of the simultaneous concert of Miss Rosa Olitzka.

The Singakademie was perfectly crowded for this last concert of the season, and Miss Olitzka, who seems to have a great following here, was made the happy recipient of many floral offerings and other ostentatious tokens of approval. Despite the outward manifestations of enthusiasm I cannot say that Miss Olitzka really carried away the connoisseur portion of the audience. She has, as you heard in New York, a mellifluous, not unsympathetic contralto voice, but this has an oleaginous alloy and a certain indefinable Oriental, nasal quality of timbre which I do not particularly fancy. And her style of delivery, despite the fact that the lady is naturally musical, is a bit distorted and stilted at moments to the point of affectation. Some people seem to like this, and thus Miss Olitzka was made to repeat Durante's "Danza, Danza," although just this old Italian music was interpreted by her least coily of all. The great "Fides" aria from "Le Prophète" did not satisfy me also from a vocal technical viewpoint, but some of the lieder were nicely and pleasingly sung. Of course, Miss Olitzka was encored.

Frl. Irene von Brennerberg, who performed some violin soli interspersed in the program, is a very good and reliable, but not a remarkable, violinist.

Thus ended the regular Berlin concert season of 1897-98. The one of 1898-99, according to the predictions of Manager Hermann Wolff, will become even more severe than any of its predecessors. Charles Wolff told me that outside of the regular subscription concerts, such as the Nikisch Philharmonic, the Royal Orchestra's symphony evenings under Weingaertner, the Philharmonic and Stern choral concerts, the Joachim Quartet evenings, &c., he has already booked over 220 soloists' concerts, and here we are only up to the 1st of May. Neither the Philharmonic, nor yet the Singakademie, nor yet Bechstein Hall have an unoccupied date up to February, 1899, and even the newly-to-be-erected Beethoven Saal, which will not be finished before the end of the year, is already engaged for the greater part of January, 1899.

The program for the Netherrenish Music Festival at Cologne, to be held at Whitsuntide, May 29 to 31, is as follows:

FIRST DAY.  
Double Chorus Nun ist das Heil.....Bach  
Seventh Symphony.....Beethoven  
Debora Oratoria.....Händel  
SECOND DAY.  
The 98th Psalm.....Mendelssohn  
Symphony, No. 2, in C major.....Schumann  
Damnation of Faust.....Berlioz  
THIRD DAY.  
Meistersinger Vorspiel.....Wagner  
Piano Concerto, F minor.....Chopin  
Vocal Solos—  
Schicksal's Lied.....Brahms  
Gesangsscene.....Spohr  
Till Eulenspiegel.....Richard Strauss  
Overture, Oberon.....Weber

Fragments from Götterdämmerung.....Wagner  
Polish Fantaisie.....Paderewski  
Finale, from Fidelio.....Beethoven

The festival will be conducted by Dr. Franz Wuellner. Paderewski and Concertmaster Willy Hess will be the instrumental soloists and Frau Wittich, Frau Geller-Wolter, Ernst Kraus and Theodore Bertram will be the vocal soloists.

A few days after the Netherrenish Music Festival at Cologne the annual meeting of the Tonkuenstlerverein will be held at Mayence, also on the Rhine, on the days from June 4 to June 8 (and not, as was erroneously given out at first, July 4 to 8). The program for this event has not yet been definitely decided upon, but I shall inform you of it as soon as I can get hold of it.

Carl Busch's Leipsic concert will be given at the concert hall of the Bonoraud establishment on Saturday, May 21. The following will be the program, made up of the compositions of Mr. Busch exclusively:

Prologue to The Passing of Arthur.  
Love scene from Suite Villageoise.  
Symphony in D minor.  
Inauguration March, written for the Stockholm Exposition.  
Two pieces for string orchestra.  
American Folksong, transcription.  
Elegy.  
Elaine, a sketch, after Tennyson.  
American Rhapsody.

Mr. Busch writes to me from Leipsic: I have already had one rehearsal with the 134th Regiment orchestra (Jarohwske), which will be increased to sixty men—and it was very satisfactory

Charles F. Dyer, the Worcester, Mass., baritone, has left Berlin for London, where he will be heard in concert work during the coming season.

His Majesty, Emperor William II., was at Wiesbaden the week before last and attended a performance of Rossini's "Il Barbiere," in which Mary Howe sang Rosine. Our handsome countrywoman "scored a big triumph and justly so," the *Wiesbadener Tageblatt* says, "and the excellence of her rich virtuoso talent shone to advantage in the variations by Adam, which the lady interpolated." Emperor William received Mary Howe in his box, and there complimented her upon her well trained voice and great vocal technic.

Elberfeld has had some Wagner performances, which are reported as having been extraordinarily fine. Indeed, it is quite an undertaking for a provincial opera house to give the entire Nibelungenring cycle and performances of "Tristan and Isolde." The principal share of praise for such brave work is due to the energetic and efficient conductor Alfred Hertz.

I had a pleasant talk a few days ago with Siegfried Ochs, the genial and always interesting conductor of the Berlin Philharmonic chorus. He told me that at his first concert of the coming season he would produce as novelties three of the four new sacred pieces of Verdi, just published by Ricordi. Siegfried Ochs was tremendously enthusiastic about these new works, a "Stabat Mater" for four-part mixed chorus with orchestra; "Laudi alla Vergine Maria," for a capella chorus, and "Te Deum," for double chorus. Especially the last named work, he says, is as big a piece of musicianship as anything lately written by Richard Strauss or anybody else. It is of course also immensely difficult. Old man Verdi grows more gigantic

as a composer with increasing years. The example of a man of eighty-four creating such works is a unique one in the history of art. When I asked Mr. Ochs why he would not also give us the "Ave Maria," the first one of the four pieces of sacred music, he said that it was one of the most remarkable pieces of contrapuntal writing he had ever seen, but that, while it was highly interesting as a contrapuntal puzzle to the musician who studies it, it would hardly be effective or even comprehensible to an audience, be it even a very cultivated one, who merely could listen to it.

Herr Hofrath Prof. Krantz, director of the Dresden Royal Conservatory of Music, informs me that His Majesty, the King of Saxony, has bestowed the following decorations and titles upon members of the staff of the conservatory. Mrs. Chamber Virtuoso Rappoldi-Kahrer received the golden medal "virtuti et ingenio," and Concertmaster Chamber Virtuoso Gruetzmacher, as well as Chamber Musician Wolfermann received the title of "Professor of Music."

Great things are preparing at the Stern Conservatory of Music, the oldest institute of the kind in Berlin. Of the enlargement and new building of the conservatory to be erected on the grounds of the property of the Philharmonie directors, I wrote before. Now I learn from the energetic and enterprising director, Prof. Hollaender, that he is negotiating with Dr. Jedliczka and Prof. Martin Krause as heads of the piano classes. They would prove two valuable additions to the staff of teachers indeed!

If there is an American conservatory director who is looking for a first-class young piano teacher I can recommend and call attention to my able assistant Leonard Liebling, who, after his marriage to Miss Walz, intends to settle down in the United States.

Besides the two novelties "Die Schwarze Kaschka" and "Pergolesi," Director Morwitz, of the summer opera at Verdi's "Ballo in Maschera," Meyerbeer's "Dinorah," Verdi's "Pallo in Maschera," Meyerbeer's "Dinorah," "Norma" (with Sophy Sedlmaier as guest), Weber's "Euryanthe," Méhul's "Joseph in Egypt" and Dittersdorf's opera, "Doctor and Apothecary."


At Leipsic, on the 21st inst., the composer Ludwig Theodore Gouvy died at the age of seventy-five. He was born at Gaffontaine, near Saarbrücken, on July 21, 1822. He studied first at Paris and later (in 1843) at Berlin. Gouvy was a refined musician, one of the last adherents to the Mendelssohn school. Among the most important of his writings are his works of the chamber music denomination, some of which have been heard also in the United States. I remember well a sextet written for the New York Philharmonic Club. His best work for chorus and orchestra is his "Spring" cantata, but also his Requiem, "Stabat Mater," "Polyxena," and his cantata "Golgatha" are musical valuable works. Last year I met Gouvy at a concert of Alvin Kranich at Leipsic, and was charmed with his modest and unassuming manner. He was as fine a gentleman as he was a musician.

The announcement is made that Felix Mottl will leave Carlsruhe next fall to take the place of Richard Strauss at the Munich Court Opera when the latter goes to Berlin. The salary mentioned is 30,000 marks, which is a great deal of money in Germany. Mottl is a comparatively young man yet, having been born in 1856 at Unter

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St. Veit, near Vienna. He is now eighteen years conductor at Karlsruhe, and I am loath to believe that he will leave his position there, which is one of the most independent and grateful that could be found anywhere in the world. I rather believe that Mottl is trying for a raise of his salary, and that the Grand Duke of Baden, in order not to lose his favorite Kapellmeister and General director, will refuse the permission to a cancelling of the Karlsruhe life contract and will grant the same sum that is offered by the Munich Court Opera intendency. "Qui vivra verra."

Arthur Nikisch has gone to the Riviera to recuperate from his grand work of conducting, of which he did a big lot during the season of 1897-98.

Eugen d'Albert has just finished the composition of a concert aria for soprano. As there is no superfluency of this genre of music, the announcement will be hailed with joy by many concert soprano singers, and d'Albert's aria will prove no drug in the market.

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week was Raoul Andre, singing teacher from New York, who wants to settle in Berlin; also his favorite pupil the operatic singer, Marie M. de Rohan, who shortly will leave Berlin for London, where she hopes to be heard in opera and concert work. Miss Minnie Dilthey, the New York soprano, called. So did Dr. jur. Paul Ertel, the composer of the symphonic poem "Mary Stuart" and music critic of the *Berliner Lokal Anzeiger*; also Max Lowengard, composer, teacher of harmony and musical literature. Furthermore, Robert Thrane, the young brother of the New York manager, Victor Thrane. This young fellow, who is a violoncellist, educated under Professor Schroeder at the Sondershausen Conservatory, found an engagement as first cellist for the Bukarest summer orchestra, and is now on his way to that city. Last, but not least, I received a call from Count Geza Zichy, the one-armed pianist, president of the Hungarian National Conservatory and the composer of the opera "Alir," which will be produced for the first time at the Berlin Royal Opera House next Tuesday night.

O. F.

#### An Important Engagement.

THE Seidl Society has just engaged the services of the well-known organist William C. Carl for the opening concert next autumn, to appear as soloist.

Mr. Carl will play several important works with the orchestra, and the concert will be given in Plymouth Church, Brooklyn.

#### Our Work in San Francisco.

Miss Emilie Frances Bauer, representative of the New York MUSICAL COURIER, is in San Francisco gathering notes for the great "patriotic edition" projected by the managers of THE COURIER. Miss Bauer finds musical culture far advanced here, and considers a San Francisco audience more discriminating than most. Her letters to THE COURIER from the Coast are delightful reading—*Alameda Argus*, May 7.

#### Hastings' New Song.

If all the skies were sunshine,  
Our faces would be fair  
To feel once more upon them  
The cooling plash of rain.  
  
If all the world were music,  
Our hearts would often long  
For one sweet strain of silence  
To break the endless song.

No wonder that rising composer, Frank Seymour Hastings, was moved to set these words to music; they are by Dr. Van Dyke, of the Brick Church, and to them Hastings wedded music which is simply beautiful, and far beyond anything yet done by the composer of "A Red, Red Rose." Deep harmony (suggesting the arranging of the song for a solo quartet) and refined melody unite in this song, which is for mezzo-soprano or baritone, B to D, title the first line of the poem, of which the above is only part.



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#### The Albany Festival.

THE people of Albany who are musically disposed have been congratulating themselves on the admirable results of the recent festival. And the press, which mirrors generally the sentiment of various public occasions, or tries to, has not failed to congratulate the conductor, the chorus and those of the soloists who were conspicuous in adding to the festival's success.

The praise bestowed might seem extravagant if it were not for the fact that Elliott Schenck's skill in training a chorus and his personal magnetism have always seemed to produce the same results, and if it were not for the fact, also, that such soloists as Madame Maconda, Mr. Frangcon-Davies and Mr. Van York, for example, have made their names synonymous with brilliant vocal achievements from Dan to Beersheba or from Maine to California, wherever musical news is read and discussed.

Three concerts were given at the festival: May 4, Parker's "St. Christopher"; May 5, an afternoon concert, and in the evening Mendelssohn's "Athalie" and excerpts from Wagner's "Parsifal."

Mme. Charlotte Maconda made a striking impression, not only by her voice and her vocal skill, but by her beauty and modest grace. She thus repeated the success that has attended her appearance in New York this winter at some of the most important public and private entertainments. While the music of "St. Christopher" was not in certain passages well written for the voice, she invested her part with all the charm of which it was susceptible in the estimation of critics present.

The Albany *Argus* says:

Mme. Charlotte Maconda, thoroughly the artist in every beautifully turned phrase of liquid melody, sang with exquisite fluency and precision the emotional music of her role as the Queen, and in the trio with Messrs. Frangcon-Davies and Van York most effectively showed her possibilities in brilliancy of tone.

The Albany *Express* has also a word of commendation:

Mme. Charlotte Maconda, soprano, sang the part of the Queen and later of the Angel. Her voice is a pure high soprano and of even register, while she used it with good judgment.

Madame Maconda's success is gratifying to all who are interested in having the higher musical qualities of artists recognized.

As a dominating figure of the festival she naturally receives first place in this written record. But there is also to be noted the general success of the chorus. The work of the chorus and orchestra taken together—the New York Symphony Orchestra assisted—was the most satisfactory yet presented by the association. The chorus was well kept in hand by Mr. Schenck, and in color and careful finish evidenced its high musical aims. Such an association is a powerful influence in the musical life of a community and a constant element in the diffusion of culture.

Of Mendelssohn's "Athalie" the *Times-Union* says:

Certainly a cleverer rendition than that of Mendelssohn's "Athalie" has never been given by the association. The final trio and chorus was enthusiastically applauded, and deservedly so.

Last evening was the first rendition of "Parsifal" in Albany, and from a musician's standpoint it was magnificently given. The orchestral and choral work in the prelude to the entrance of the Knights of the Grail, with its glorious dramatic effects, was exquisitely rendered. The rapt attention of the audience throughout this heaviest of Wagnerian music was particularly noticeable.

The *Journal's* comment also includes recognition of the chorus, saying that the chorus outdid itself, although the requirements were difficult, and that Mr. Schenck deserves highest commendation for his methods and the enthusiasm he is capable of bringing forth.

#### Remenyi Died in Harness.

SAN FRANCISCO, May 15.

AT the Orpheum Variety Theatre to-day Eduard Remenyi, the Hungarian violinist, joined those who have flocked to the vaudeville stage, but his first appearance proved to be his last also, for after two selections he suddenly fell on the stage and was dead of heart failure before physicians could reach him. Remenyi came here from St. Louis by way of Southern California. He was feeble when he arrived on Thursday, and the rainy, cold weather made him take to his bed for two days. To-day, however, he felt so well that he informed the Orpheum management that he would appear. They had billed the town and a big audience, which included many of his old admirers, was gathered to meet him. He was handsomely received, but his friends were pained to notice his weakness.

He was playing a piece in response to enthusiastic applause. The old violinist had only started on the first bars when he leaned to the left, as though trying to bring himself in range with the accompanist. He made a few uncertain steps and then sank gently down upon the covered footlights, still holding his violin in his hand. The curtain was lowered and a doctor summoned, but nothing could be done, as the heart had evidently failed, even while the old maestro was sounding his last notes.

The audience knew nothing of the death of Remenyi, supposing he had merely fainted, and the performance went on. His friends to-night dwelt on his happiness over his reception and his pleasure in his playing as evinced by his smiles.

Eduard Remenyi, though he ended his career on the vaudeville stage and had previously far outstayed his time as a performer in artistic concerts, has a past that was not without much distinction. He was born in Hungary in 1830, and received his musical education at the Vienna Conservatory from 1842 to 1845, where his teacher was Joseph Böhm, the same who taught Joachim. On account of the active part he took in the Hungarian revolution of 1848 against Austria, in which he was adjutant to General Görgey, he was compelled to flee to the United States, where he appeared as a virtuoso. He returned to Europe within a few years, and in 1853 he went to Weimar and entered into friendly relations with Liszt. It was at this time that he traveled and gave concerts with Johannes Brahms. In 1854 he went to London and obtained the appointment of solo violinist to the Queen. In 1860 he received amnesty from the Austrian Government and returned to Hungary. In 1865 he appeared for the first time in Paris, where he is said to have created a furore in the salons of the aristocracy; thenceforth he made repeated concert tours on the Continent and in England that served greatly to increase his fame. In 1878 he returned to the United States, where he had since spent much of his time and gave many concerts, though during these years he also made visits to other countries. About a dozen years ago he was said to have been lost in a shipwreck on the coast of Africa.

Remenyi's real name was said to be Hoffman.

#### Joseph B. Zellman.

A testimonial by the choir of the First Reformed Church of Brooklyn to their director will be held on May 19, at which the well-known basso-cantate Jos. B. Zellman has been especially engaged to assist in the program.

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**Pauline Viardot.**

FURTHER NOTES OF LIFE AND CHARACTER.

(See Preceding Pages.)

It must be realized by singers that before Pauline Viardot commenced the serious study of singing she had already a thorough acquaintance with musical composition, the general laws of opera making and mounting from a musical standpoint. She had heard the matters discussed in regard to her sister and in the classes of grown-up artists, of which she was often accompanist and member.

The knowledge of costuming had been a feature of study and discussion. The arrangement of her own was always hers. Her ability as an artist (in painting and drawing) enabled her to make exact copies from the libraries and musées she personally visited, and her reproductions were marvels of conscience and skill. She created much effect by this feature alone.

It appears that her success in "Rosine" the first night was not considered up to her exceptional work in "Orphée" and "Cendrillon," which preceded. But the second night she was like a second person. She did not feel the "conviction" till after the first representation.

"Her style," says one writer, "united abandon and majesty in a peculiar degree. Her eyes were ardent and mobile, her gesture natural and true, her waist small and long, hair black as night and complexion the tint peculiar to Spanish blood."

Gauthier said of her voice: "The timbre is excellent, neither too clear nor too veiled. It is not a metallic voice, like Grisi's. The tones of the medium have something indescribably touching and penetrating. Her compass is prodigious, her method all Garcia, which is all that needs to be said. The listener is quite at ease in hearing her, and never afraid of an accident. She attacks with distinctness, without hesitation or attempt, something that is rare. She is an excellent musician, hearing everything with an



PAULINE VIARDOT-GARCIA.  
At Three Years of Age.

exactitude which amounts to intuition. Her syllabation is remarkable and her pantomime wonderful."

She was at one time filled with enormous ambition to play Arsace in "Semiramide," one of her sister's successes. This she accomplished in '42 with great success. The duo between Arsace and Semiramide, sung by Grisi and herself, was one of the "effects" of the representations. The

"Huguenots" was one of her greatest operas. During the Universal Exposition she sang in Berlin, London and St. Petersburg. She sang so much for charitable objects in her moments of operatic leisure, and was so kind to other artists, indeed, to all persons, that she has been called "the good, the charitable, the Sainte Viardot." In Ireland she was specially loved. Her "Dernier Magicien," an opera in two acts, was played before the Grand Duchess of Saxe Weimar in '69.

Another writer of her time says that at the very first tones of her voice one could see that she and Malibran had been trained in the same school in vocalization, but with all the difference of temperament and individuality of character intact. "The voice is full and equal, just, brilliant," he says; "with wonderful vibration in the middle and low tones. She colors in a most novel and admirable manner, expressing doubt, rage, passion, despair as in painting, and with greatest facility. This phenomena of dramatic vocalization defies analysis."

Endowed by nature, art and science, she controlled her fate by results. At once she went to the first rank. She had imagination, intelligence, knowledge and voice—little wonder that she became what she has remained, one of the chief stars of pride and glory of musical art.

Madame Viardot was baptized in the Church of St. Roch, Paris. Her godfather was the composer Paer, then director of music to the king. Her godmother was the Princess de Galatin. It was remarked of the coincidence: "Art and Society adopted her, the first for her talents, the second for her qualities of mind, heart and person."

She left Paris at three years; thence to London, New York and Mexico, as described in earlier numbers of this paper. In Mexico she had a few piano lessons from a Marcos Vega. This instruction naturally was forgotten before the first serious study in Europe.

On board the vessel returning from America her father gave her singing lessons, and at once accustomed her to singing to words in different languages, so as to teach her, he said, to associate words with tones, and also to place the appropriate color of language to musical sound. Hers was a polyglot vocabulary. She learned four languages in four years—that is, the language as a medium of thought. German was later added.

This extreme precociousness of the children, which was incomprehensible to many, was the source of many expressions of blame for the severity of the father, but which was in fact without foundation.

On her return to Paris she had some piano lessons from Mysenberg. In studying the piano rudiments she showed the willingness to make a science of art which was the delight of her father. She gave three years to the preparation of fingers alone, with perfect contentment, even happiness, at the feeling of ease and dexterity which came. At the same time she read at sight a septuor of Hummel. Later she became a first-class pianist. The study of singing followed, beginning at sixteen.

She was passionately fond of Schubert, her first love in melody. So much did she love his songs that she copied them, everyone with her own hand, for the simple pleasure of being as near as possible to them and being occupied with their construction, which to her was so powerfully moving.

To equalize and make perfect her voice, she says that she passed through the most laborious and incessant vocalization. When she had sung all her father had written for Malibran and for her she composed for herself, for she had been well grounded in composition by Reicha.

People have placed much importance upon the influence of the violin on her voice. She wrote brilliant accompaniments for de Beriot's celebrated studies, which was the extent of their collaboration. Outside of her father's lessons her mother played an important part in her musical education. She says she can remember in

the course of the wonderful family rehearsals that used to take place her father striking the keynote of an opera and the family singing the work quite through without the instrument. Seldom, she says, was there the variation of a hair's breadth in the justness of the tone at the close.



PAULINE VIARDOT-GARCIA.  
At the Time of Her Marriage.

It was expected to be so. If a variation occurred it was regarded as a catastrophe, a calamity!

"People must be able to succeed that way," he said, "in order to sing. They must be so capable in order to have mastery over themselves, and so gain the mastery over audiences and so stir and enthuse and arouse."

Yet a herd of ignorant girls who cannot sing a song of two stanzas without their music, who must have the pounding of a piano like a battle scene under their ears to keep them straight on the key, and who cannot read two phrases at sight, expect to walk on to a stage, armed solely with their desire to be applauded and to arouse and stir and enthuse a mass of mankind.

What nonsense! What absurd nonsense!

**Engaged by Thomas.**

Among the early engagements made by the Chicago Orchestra for solo work next season are Moriz Rosenthal, pianist, and Emma Eames, soprano.

**Robert J. Winterbottom.**

The piano recital given by Robert J. Winterbottom took place at St. Michael's Parish House on Friday evening. He was assisted in his program by Miss Martha Stark, contralto, and Miss Anna M. Palmer, accompanist.

**A Zellman Pupil.**

Miss R. Lene, a young contralto of promise, who sang at the Fourth Avenue Presbyterian Church, New York, Sunday, May 8, is a pupil of Joseph B. Zellman. She has studied with him but a short time—about one year—and has not studied with anyone previously. Yet her enunciation and intonation were sufficiently noticeable in "The Light of the World," by Stephen Adams, to indicate the excellencies of Mr. Zellman's method, and also her own musical possibilities.

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CHICAGO OFFICE MUSICAL COURIER,  
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#### NOTES OF THE WEEK.

THE event of the week was the opening of the new quarters of the Chicago Musical College, which are now situated in an absolutely ideal location. A big housewarming was given to the members of the press and other friends of the college, some of whom have watched the progress and development of the Ziegfeld institution from its infancy to the present colossal proportions. It is today one of the most sumptuously appointed and luxurious colleges in the world, and for management and enterprise is possibly unsurpassed. The faculty, of which Dr. Florence Ziegfeld is the head, is also of the best, and includes Bernhard Listemann, William Castle, Hans Von Schiller, Felix Borowski, Dr. Falk and that very favorite vocal teacher, who has been identified with the Ziegfeld college for so many years, Mrs. O. L. Fox.

Late additions to the college have been the Hart Conways, whose school of acting now makes the dramatic department the most noted in the West.

The appointments of the Chicago Musical College, from the long corridors of studios with the sound-proof walls to the reception room and musical library, are of the finest, and evidently no expense has been spared to make it the most comfortable as well complete school of music to be found in the country. So much has been written of the college that its fame as an educational musical institution is possibly international; consequently little remains in the way of praise for the untiring energy and remarkable perseverance which have made the Chicago Musical College all that it is to-day.

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William H. Sherwood, the eminent American pianist, has been heard in various large cities recently. It is now about time for him to give a recital in Chicago. We have had numerous pianists' recitals, and so far Mr. Sherwood has played privately this season. He played with the Social Economic Club at the annual reception April 28, with the Detroit St. Cecilia Society May 3, and Sherwood Club musicale May 10. He plays also at the commencement of St. Mary's School, Knoxville, and Washington Seminary, Pennsylvania. He has also engagements with orchestra and the recital with the M. T. N. A. at New York, June. This is the second year in succession that Mr. Sherwood has had the honor of this musical festival. June 30, July 1 and 2 he will be heard at the musical congress at Omaha. He fulfills an engagement at the New York Chautauqua from July 11 to August 13 and gives a recital and concerts at the annual examination at Toronto Conservatory. For the dull time of the musical year Mr. Sherwood is the busiest man I know of. The following are notices received by Mr. Sherwood at Detroit:

The principal attraction of the concert was the well-known American pianist William H. Sherwood, who showed his remarkable technic and strength. Perhaps the most pleasing of his numbers were Rubinstein's Fifth

Barcarolle in A minor and the "Military March" by Schubert-Tausig, which, while they did not display his power to so great a degree as some of the others, were given in excellent taste and with appropriate feeling. He also played his own "Exhilaration," op. 14, No. 3; Liszt's Concerto Etude in D flat, the Polonaise in A minor by W. H. Dyas, Mazurka in B, Impromptu in F sharp, and Scherzo in B flat minor, by Chopin.—Detroit Free Press.

Mr. Sherwood seemed to satisfy the highly expectant audience. The marvelous power and strength of his playing, as well as the delicacy of touch and interpretation manifested in some of the compositions aroused much enthusiasm. A group of Chopin compositions were delightfully rendered, and the "Military March," by Schubert-Tausig, was applauded until an encore was granted. Mr. Sherwood's program included further his own "Exhilaration," op. 14, No. 3; Liszt's Concerto Etude in D flat, the Polonaise in A minor by Dyas, and Rubinstein's Fifth Barcarolle in A minor.—Detroit Evening Journal.

Mr. Sherwood is always virile and brilliant in his performance, and last night he quite thrilled his audience.—Detroit Evening News.

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Letters from London contain pleasant information about Mrs. Gertrude Bové Mueller, who is a musician of whom Chicagoans expect much. Regarding her personality I cannot do better than quote from the *Critic*, which says of her:

It was only a short time ago that the musical world of Chicago was called upon to congratulate Miss Gertrude Bové and Wilhelm Mueller upon their marriage. Shortly afterward the same musical world was called upon to sympathize with Mrs. Mueller on the death of her husband, a young and talented organist, who was rapidly winning reputation and friends.

Mrs. Mueller is a young woman of positive talent in a musical way, and possessed of a charming personality. Mrs. Mueller studied singing with Homer Moore, Mr. Foley and also with Mrs. Dove-Boetti, and all of her teachers have been most enthusiastic in relation to her musical ability as a singer and interpreter. She is also a composer, and some of her songs have attained popularity, though much above the popular order.

Mrs. Mueller leaves immediately for London, where she will continue her studies under the direction of the Henschels. She proposes to make ballad singing a specialty, a field in which she has a decided aptitude, and what is still better, American composers are to receive particular attention. This in itself would compel the attention of our American musicians who will watch her progress with interest. Mrs. Mueller is a very young woman, and will remain abroad for an indefinite period of time. She is also fortunate in having many warm friends in London, through her late husband's relatives, who are prominent in the musical circles in that city.

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A recital composed of the works of American song writers! Interpreted by Madame Linné, this was one of the principal events announced for this month. As an artist observed: "It is worth while the price of the admission to hear Ragna Linné's enunciation. She is so

true a musician that she lends interest to whatever she undertakes." A good representation was given to the Chicago composers, and included songs by Frederic Grant Gleason, John A. Carpenter, Kate Vanderpoel and Jessie Gaynor.

There was a large and representative musical audience, to whom Madame Linné's art strongly appealed. It is rare that a local artist can arouse so much enthusiasm, and still rarer for an American program to awaken the interest which was evidenced throughout the entire recital. Madame Linné responded to several encores, among others being a second song by Jessie Gaynor.

Miss Jeannette Durno played delightfully; but then she is one of the younger generation, of whom it is decreed that in time greatness will be hers.

Appended is the program at which Mrs. Florence Hackett acted as accompanist, and, by the way, she is one of the artists who can play an exquisite accompaniment:

When the Land Was Light With Moonlight.....Nevin  
Erster Verlust (manuscript), dedicated to Madame  
Linné.....Madden  
Fair Little Barettes.....Ch. Scott  
Mme. Ragna Linné.  
Thème Varié.....Paderewski  
Miss Jeannette Durno.  
Thou Art So Like a Flower.....Grant Gleason  
The Dewdrop and the Star.....Gaynor  
Sicilian Lullaby.....Carpenter  
For This!.....De Koven  
Mme. Linné.  
Nocturnette.....Schütt  
Capriccio.....Schütt  
Miss Durno.  
Alone.....Beach  
It Was a Lover and His Lass.....Foote  
Come, Little Blossom.....Johns  
Mme. Linné.  
Butterfly.....Lavallée  
Music Box.....Liadow  
Tarantelle.....Leschetizky  
Miss Durno.  
Darling, Come Back to Me.....Vanderpoel  
A Summer Girl.....Sargent  
My Love and I Sat Together.....MacDowell  
A Night Song.....Victor Hafnis  
Mme. Linné.

Mr. Liebbling plays before the Bloomington, Ill., College of Music on Friday, May 13, and has closed engagements to give recitals at Mason City, Ia., Lafayette, Ind., and Grand Rapids, Mich., in June—the latter two before State music teachers' associations. He will also appear before the Illinois State Music Teachers' convention in Chicago.

Bicknell Young will give a song recital with explanatory remarks at Cedar Rapids, Ia., on Thursday evening, May 19, assisted by Mrs. Bicknell Young at the piano, and under the management of Ernest H. Leo.

Glen P. Hall took the part of Franz in the production of "Adelaide" at Central Music Hall on Thursday. Mr. Hall has also been engaged for two weeks at Bay View, Chautauqua. He began his work at the First Presbyterian Church, at which he is tenor, last Sunday.

Another Chicago contralto, of whom I have been hearing many favorable reports, is Mrs. Frances Carey Libbe. For several years past she has occupied prominent church positions, and has now decided upon a concert career to be begun next season. The following notices are a few which she received for her singing in oratorio:

Mrs. Carey Libbe's voice was peculiarly well adapted to her part, which requires an unusual compass, and which could be handled by exceedingly few vocalists.—Ypsilanti Sentinel, February 22, 1898.

Mrs. Carey Libbe sang the exceedingly difficult and passionate recitatives of the "Volva" with intelligent sympathy. Her voice was in compass equal to the exactions of the part, which ranges from F sharp below the staff to G above.—Ypsilanti, February 22, 1898.

Mrs. Carey Libbe's "Invocation," by Guy d'Hardelot, Paris, with violin obligato by Mr. Pope, was received with great applause and showed to a good advantage Miss Carey's rare contralto voice.—Bay View, August 17, 1897.

Madame Carey-Libbe, of Chicago, the contralto soloist, was likewise heartily received. She has a well-trained

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ADDRESS . . .  
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voice of high register, and sings intelligently. Her low notes are particularly full and deep.—Elgin News, March 4, 1898.

Mrs. Clara Murray, the famous American harpist, with the assistance of Thomas Taylor Drill and Bennett Griffin, gave a harp concert this week at which several of her professional pupils appeared. I hear it was a great success. This is the program:

Trio, Pensiero, two harps, violin and organ....Godefroid  
Mrs. Hamilton, Mrs. Weist, Bennett Griffin.  
Chorus, Daybreak.....Fanning  
Duo, two harps, Marche Solennelle.....Gounod  
Misses Enona and Eunice Smith.  
Harp, Fantaisie.....Alvars  
Walfrid Singer (professional).  
Vocal—  
Thou'rt Like Unto a Lovely Flower.....Smith  
Serenade to Nita.....Grant-Schaefer  
The Arab's Bride.....Marks  
Thomas Taylor Drill.  
Duo, harp and piano.....John Thomas  
Miss Elizabeth Junk, Mr. Howenstein.  
Violin, Romanze.....Svendsen  
Bennett Griffin.  
Harp, Valse de Concert.....Hasselmans  
Miss Alice Genevieve Smith (professional).  
Part Songs—  
Cobwebs.....Caldicott  
A Spring Song.....Pinsuti  
Violin and harp, Chanson Sans Paroles.....Oberthur  
Blossom Lewis, Mr. Griffin.  
Harp Solo, Fantasia.....Cheshire  
Miss Mildred Webber (professional).  
Soprano Solo, Sacred Is the Weeping.....  
Miss Adah Harbinson.  
Harp—Mrs. Hunter, Miss Bessie Keeley.  
Violin Obligato—Mr. Griffin.  
Grand Duo, E flat minor.....Thomas  
Miss Clara Thurston (professional) and Mrs. Murray.  
Song of the Flag.....De Koven  
Thomas Taylor Drill and chorus.  
Harp—Mrs. Emerson.

The American Conservatory gave a well attended and enjoyable concert at Kimball Hall Thursday evening, the performers being members of the faculty and advanced students. Mrs. Gertrude Murdough, a highly accomplished pianist, and one of the most prominent lady teachers in this city, and Josef Vilim, the well-known violinist, played the Dvorák violin sonata, op. 57, excellently. Miss Dora Hauck, an advanced pupil of Karleton Hackett, showed a rich and remarkably well-trained contralto voice. The playing of William Eis, a talented young violinist, pupil of Joseph Vilim, proved a feature of the evening's program.

Miss Effie Murdock, one of the organ instructors of the conservatory, and pupil of Alexandre Guilman, played artistically several numbers.

The other vocalists, Mrs. Jayne-Watrous and Cyril B. Smith, contributed to the evening's enjoyment.

The Gottschalk Lyric School held a most successful concert on Thursday, at which advanced pupils appeared. Miss Margaret Cameron was represented by several clever pianists. Mr. Gottschalk, the principal of the school, arranged the program, and was heard in a duet with Miss Mae Baker. This was the program:

Piano, Scherzo and Rondo from Sonate, op. 2.....Beethoven  
Miss Ingeborg Sorensen. (M. C.)  
Vocal—  
J'ai tout donné pour rien.....Bemberg  
Vecchia Zimarra, La Bohème.....Puccini  
A. E. Borroff. (L. G. G.)  
Piano, Suite, op. 1.....D'Albert  
Miss Gertrude Williams Mace. (M. C.)  
Recitation, Patsy.....Wiggin  
Miss Iva Washburn. (W. W. M.)  
Piano, Rondo, op. 51.....Beethoven  
Miss Emma Louise Howe. (M. C.)  
Vocal, Recitative and Aria, Dove Sono.....Mozart  
Miss Mae Baker. (L. G. G.)  
Piano—  
Etude.....Chopin  
Bird as Prophet.....Schumann  
In the Hall of the Mountain King.....Grieg  
Miss Dagmar Andersen. (M. C.)  
Vocal, Recitative, Comfort Ye; air, Every Valley  
(Messiah).....Händel  
Vincent Fischer. (L. G. G.)  
Piano—  
Barcarolle.....Rubinstein  
To the Springtime.....Grieg  
March of the Dwarfs.....Grieg  
Miss Ingeborg Sorensen. (M. C.)  
Recitation, Love's Sacrifice.....Ouida  
Miss Leafie Highland Knight. (W. W. M.)  
Piano—  
Barcarolle.....Gade  
Impromptu.....Schubert  
Song Without Words.....Mendelssohn  
Waltz.....Chopin  
Miss Emma Louise Howe. (M. C.)  
Vocal, Duet, first act, Favorita.....Donizetti  
V. Fischer, A. E. Borroff. (L. G. G.)  
Piano—  
Spinning Song.....Raff  
The Butterfly.....Grieg  
Nocturne.....Leschetizky  
Miss Gertrude Williams Mace. (M. C.)  
Piano, Waltz, op. 34.....Moszkowski  
Miss Dagmar Andersen. (M. C.)  
Vocal, Duet, The Reconciliation.....Lucantoni  
Miss Mae Baker, L. G. Gottschalk.

Miss Marjorie Woods and Mrs. E. C. Francis, who are studying with Mr. Kowalski, gave a charming song recital last Saturday. Miss Woods has a beautiful voice and one destined to do good service in the musical world. Mrs. Francis is also one of the professional students who owe

their voice training to Mr. Kowalski. The following program was given:

Piano—  
Autumn.....Chaminade  
Si j'étais Jardinier.  
Rosemonde.  
Miss Marjorie Woods.  
Madrigal.  
The Silver Ring.  
Mrs. Francis.  
Sketch of Madame Chaminade, Century, March, 1898.  
Villanelle.  
Ritournelle.  
Miss Marjorie Woods.  
Summer.  
Once More.  
Mrs. Francis.  
Berceuse.  
L'amour captif.  
Miss Marjorie Woods.  
Piano, En Route.....Godard  
Miss Grace Elliott Dudley is fast winning her way to the front among the younger singers of Chicago. Her voice is soprano of pure, vibrant quality, and her singing marked by a spontaneity that is delightful.  
The American Conservatory gave a dramatic and musical entertainment, of which the following is the program:  
Butterflies.....Grieg  
Spring.....Grieg  
Miss Branscombe.  
Jane Jones.....Ben King  
The Dead Pussy Cat.....  
Miss Lillian Robinson.  
Vocal Solo, The Silver Ring.....Chaminade  
Miss Hurd.  
The Doll's Funeral.....  
When de Folks Is Gone.....Riley  
Miss Maud Rowland.  
Wand and Delsarte Drill—  
Lillian Robinson, Elsa Lockner, Pearl Young,  
Maud Rowland, Marie Crall, Julie Brice.  
Lasca.....Deprez  
Dat Yallow Gown.....Turner  
Miss Harriet Rae.  
Making Him Feel at Home.....Locke  
Miss Elsa Lochner.  
Vocal Solo, selected.....  
Miss Hurd.  
Minuet.....Dodge  
Miss Pearl Young.  
FLORENCE FRENCH.

Joseph B. Zellman.

Joseph B. Zellman, the well-known basso-cantante and instructor, will assist at the soirée musicale given by Miss B. E. Frobisher, a contralto pupil of Mr. Zellman, at the Hall of the New York College of Music on Wednesday, May 18. An excellent program of vocal and instrumental music is promised.

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130 Kearny Street,  
SAN FRANCISCO, Cal., May 10, 1898.

"Me, too," says San Francisco, and "me, too," with a vengeance, and this refers to the fact that the patriotic music has struck here and struck hard. At the recent symphony concert, as encore to the "Kaiser March" of Wagner the orchestra gave the "Star Spangled Banner." I had fully made up my mind not to give notice to these outbursts, because they have no bearing upon music or upon my relations to San Francisco, and the enthusiasm evoked is not for music, but I cannot help saying that I never heard the old tune played in such a manner before, for of course I never heard it by a fine orchestra of fifty men and a leader like Scheel, and I refer to it only as a work of art, which it is.

May I be pardoned for telling that I heard the concert discussed afterward, and as the last number on the program was the Weber "Jubal" overture the cause of the conversation may be easily understood. "Wasn't it great for the orchestra to interpolate 'America' to end up with?" It was almost impossible to make them understand that there was no interpolation and that "America" did not belong to us at all except by adoption. Do you mean to say that if we had had war with England we would have been using the same music as they would? That's what it looks like, and so a national melody that actually belongs to us is something to be valued.

The other numbers given were the "Harold" symphony of Berlioz and Tchaikowsky's serenade for strings. The orchestra was in fine condition and gave an interesting reading of the Berlioz work. The viola soli were in the hands of Bernat Jaulus, and he played them in a manner thoroughly intelligent and artistic, notwithstanding the fact that he is a violinist and not a viola player.

The strings of this orchestra are so extremely good that the delightful music of Tchaikowsky was superbly given.

This was the last concert of the regular course, and it is very satisfactory to state that the house was sold out and only standing room available. It is earnestly to be hoped that the next season will open as auspiciously as this one has closed.

May 15 will be a notable date, as it will be the greatest event of the symphony season in San Francisco, when a testimonial concert will be given Scheel in appreciation of the truly great work he is doing here.

Scheel is a great favorite, and his work is of vast importance in the development of music in this section of the country.

From the present outlook there will be a permanent orchestra in San Francisco within a very short time. This is on foot now, and the importance of this move is beyond conception, for under the conditions existing for soloists, as mentioned hereafter, and the distance from the influences of an outer musical world, San Francisco of necessity must suffer. Give to Fritz Scheel an orchestra composed of musicians upon whom he can depend when he

wants them, and the entire musical future of San Francisco will be settled beyond question. At present the personnel of the orchestra is far superior to what one would expect, for, so to speak, there are few men in it who are not thoroughly good musicians, but one is leader of this orchestra and the other is due somewhere else, so that the condition is a disagreeable one.

A permanent orchestra would also give a chance to the local artist, and especially the composer, of whom I will talk in my next.

During the engagement of Pilar Morin at the Baldwin a number of local compositions will be presented, and a number of local artists will be heard during the orchestral part of the entertainment. This will be regarded as a blessing to those interested in the San Francisco artist, for he has a peculiar position in the musical world. He must be a thorough artist or he cannot command any position in this critical city. Then he can only command the position of teacher, for the concert-givers are so very much afraid of causing jealousy that they dare not assert themselves by engaging one and then another until the number of really fine pianists and violinists have had the opportunity of furnishing music to this public.

Now, if visiting artists have kept these people out of their rights, one might yet find the excuse that strangers are always more attractive to audiences, to whom it is usually the artist and not his art which is the attraction, but when at the outside there are not more than five or six visiting artists in a whole year, and it means that the people hear no pianists, no violinists, &c., it becomes serious.

The lack of hearing piano music is a serious loss to students and to music people in general. The proof of this is revealed in the interpretations which are heard from young pianists who have left the guidance of their teachers, and who from the point of technic are finished and from the point of interpretation have not begun. There would be no argument if San Francisco did not have the concert pianists and violinists; but it has, and some of them are magnificent. So the treatment of these people is unjust, and the audiences, which contain many young pianists and violinists, are wronged as much as the artists themselves, for these young musicians can scarcely be expected to have any individuality. From what should individuality be born? Mr. A.'s pupils all play with Mr. A.'s interpretation; Mr. B.'s likewise, &c. They never hear anyone else, so how can they be anything but the narrowest of the narrow?

However, things will change within the next two or three years.

1901 will be a great year for San Francisco. The World's Fair, which will be held at this time, will have a

vast influence upon music here. As Manager S. H. Friedlander tells me, the music festival will be the greatest that work can make it. He has given the musical condition great thought and will begin study of the possibilities and the situations at once. It will behoove some local chorus to study with earnestness and determination upon such works as the great oratorios, for it is the intention to bring on the greatest singers from Europe and America for this purpose.

Now arises another point of which I can only talk, because I have been told, on dit, that they begin things well here, but do not persevere long enough to accomplish much serious work. There are good leaders here, good singers here, and now, with this in view, there is a great, grand object to work for. So come ahead, San Francisco, and let these solo artists go back and say that art has its home on the Pacific as well as on the Atlantic and across the pond.

As the music hall project is too large to be discussed now, it will have to wait over also; but this, too, involves more than just the music hall; there is an American opera scheme floating around it.

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There were some notably good affairs this week. First, a pupil recital of Pierre Douillet. Douillet is comparatively a new man in San Francisco, and it is to be hoped that the community will realize what a clever musician he is. It is well for San Francisco that such men locate here, for he can only be a benefit to those who avail themselves of his knowledge. Douillet is also a pianist of fine attainments. The following program was well given:

Fantaisie, C minor.....Mozart-Grieg  
Miss Corinne Goldsmith.  
Valse from Faust.....Liszt  
Miss Nanie Cameron.  
Concerto in A minor.....Schumann  
Miss Mabel Bishop.  
Andante and Polonaise in E flat.....Chopin  
Miss Edith Treanor.  
Concerto in G minor.....Mendelssohn  
Miss Josephine Franks.  
Accompaniments on the second piano played by Pierre Douillet.

\*\*\*

Mr. and Mrs. Willis E. Bacheller gave a delightful musical in their home. The program was given by the pupils of Mr. Bacheller, who has an enviable name as teacher, and whose pupils easily corroborated this statement. It is understood that Mr. Bacheller will leave for the East shortly.

That Mr. Bacheller's repertory is progressive will be seen from the following program:

Midsummer Lullaby.....MacDowell  
The Robin Sings in the Apple Tree.....MacDowell  
Fairy Lullaby.....Beach  
Spring Song.....Lassen  
Miss Dreyfuss.  
Here's a Health to Thee, Roberts.....Bullard  
Mr. Smith.  
Cradle Song.....Grieg  
Spring Song.....Grieg  
Autumn Song.....Grieg  
Miss Morse.  
Sunshine Song.....Grieg  
The Danza.....Chadwick  
Miss Bristol.  
Where'er You Walk.....Händel  
Mr. Monges.  
When Spring Comes Laughing.....Foote  
The Magic Song.....Helmund  
Miss Cousins.  
In Waves Without Number.....Chadwick  
Was I Not Thine?.....Chadwick  
Mr. Smith.  
Arioso, Now Joan Ardently.....Bemberg  
Miss Morse.

\*\*\*

A young man who is working hard and earnestly is Peter C. Allen. He is teacher of violin and composition,

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and the recital which he gave with his pupils was truly charming, because he presented some of the compositions of his pupils, making a novel and highly interesting program, which I append. Robert C. Newell played very delightfully the fourth group, which compositions were written by Mr. Allen's pupils.

D minor Suite (first movement).....Schütt  
Wallace Von Helms, violin; Robert C. Newell, piano.  
March, Canon, Fugue, piano.....Elsa von Manderscheid  
Miss Elsa von Manderscheid.  
Chanson d'Amour.....Rehfeld  
Miss Madeline Todd.  
Berceuse, piano.....Miss R. M. Trumbull  
To a Mountain Chickadee, piano.....Adolph Cheek  
Ma Yome, piano.....Adolph Cheek  
Robert Newell.  
Ballade et Polonaise, violin.....Vieuxtemps  
Walter Leimert.  
Canon, Fugue, string quartet.....S. Savannah  
Savannah Quartet.  
Robert Clarence Newell, pianist.

The first invitation musicale was given by the Oakland Trio Club at the residence of Mrs. Edward H. Benjamin, a charming patroness of music in this adjacent city. Mrs. Beatrice Fine, soprano, and Miss Marie L. Heine, accompanist, assisted. The entire entertainment was artistic and delightful.

Mrs. Fine is a charming singer; her voice is most beautiful and well placed and her style original and altogether taking. She was a pupil of George Sweet, and shows it in every tone of her fine range, her high notes being especially agreeable. Mrs. Fine is going to New York this fall to join the rank of singers, and truly she ought to be a success.

Miss Heine is also a clever little violinist. She is a pupil of Sauret, and has a clean technique.

Mr. Von der Mehden, cellist, has a good tone, but in soli showed a slight tendency toward portamento. Miss Hagar played with superb technique, but her ritards and phrasings would be improved by attention and hearing good and many pianists. The following program was given:

Trio, No. 5, E flat major.....Haydn  
Miss Nellie Davenport, Miss Heine, Mr. Von der Mehden.  
Soprano solo, Aimez-Moi.....Chopin  
Mrs. Beatrice Fine.  
Piano solo, Valse op. 34, No. 1.....Moszkowski  
Miss Helen J. Hagar.  
Violin soli—  
Romance.....Beach  
Ellentanz.....Popper  
Miss L. Florence Heine.  
Trio, Op. 1, No. 2.....Beethoven  
Miss Flora Kendall, Miss Heine, Mr. Von der Mehden.  
Soprano solo, Spring.....Henschel  
Mrs. Beatrice Fine.  
Cello soli—  
Nocturne.....Popper  
Spanish Dance.....  
Louis Von der Mehden, Jr.  
Trio, op. 42.....Gade  
Miss Charlotte Collins, Miss Heine, Mr. Von der Mehden.

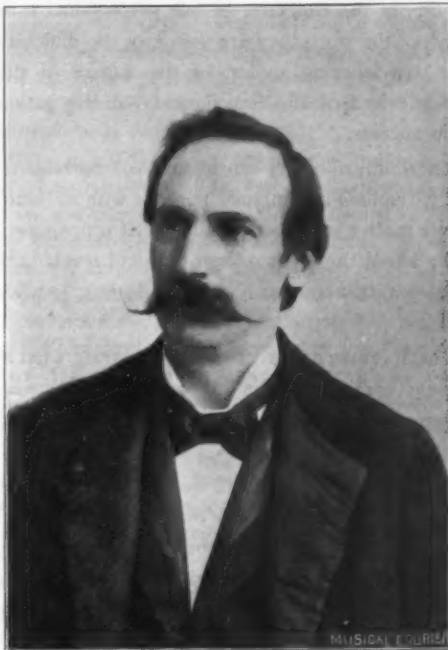
The portrait exhibition at the Mark Hopkins' institute has just closed. During these few weeks the music given on Saturday afternoons and evenings was in the hands of Henry Heyman, who is one of the directors of this great institution. I heard some of the concerts, and retain a very agreeable remembrance of Mrs. David Milroy, a clever young violinist, who is a pupil of Mr. Heyman's, and of whom he expects important things. Mr. Heyman has turned out very many pupils who are prominent in musical circles, and when his assistance is enlisted as concert director the entertainment is an assured success, as these have been. Those who participated in the affair were:

Miss Mae Cullen, Miss Emily M. Spencer, Mrs. David Milroy, Miss Jennie B. Tuttle, Benj. Tuttle, Frank How-

ard, Miss Caroline H. Little, Miss Mattie Ornstein, Oscar S. Frank, Frank Hamlin, Mrs. H. V. Dickey, Miss Ida Lee Spencer, Miss Georgie W. Cope, Mrs. C. A. Gwynn, Miss Flora Howell, Mrs. G. T. McDonald, Albert W. Nielsen and Emilio Cruells.

Frank Stuart, one of the prominent vocal teachers of this city, left last week for London. J. T. Fitzgerald, who has made such great successes of the concerts of little Paloma Schramm, has returned to his home in Los Angeles. Mr. Fitzgerald is making a name for himself as manager, and has control of the appearances of the Kneisel quartet and the Ysaye-Gérard-Lachaume combination in Los Angeles.

Mrs. Carmichael-Carr is making preparations to go to



FRITZ SCHEEL

London. Mrs. Carr has long been identified with the best work in San Francisco.

C. H. Randall is planning to sail for Honolulu June 4. Mr. Randall is a teacher of piano who has not been here very long, but has been successful, and is well satisfied with his location.

John Marquardt, the violinist, has added to his work by accepting an engagement at the Louvre.

Ernest Lent, of Washington, D. C., is teaching in this city. Hother Wismer, a young violinist, said to be remarkably clever, has been compelled to return from Europe, where he was studying with Carl Halir, owing to an operation to a finger which was giving him trouble, but he is so far recovered as to appear in public again.

EMILIE FRANCES BAUER.

#### Oratorio in Brooklyn.

The oratorio of "The Creation" will be given at the Simpson M. E. Church on Thursday evening, May 19, by the Bayonne Musical Society and the Simpson M. E. choir, E. J. Fitzhugh conductor. The soloists are Mrs. Anna Burch, soprano; George Leon Moore, tenor; Dr. Carl Martin, bass. Mrs. Blanche F. Whitaker will be the accompanist, James C. Crabtree organist. The chorus will number eighty voices.

#### Last Appearance of Hofmann.

JOSEF HOFMANN made his farewell appearance this season Sunday night last at Carnegie Hall. The audience was unusually large and enthusiastic and the young virtuoso was recalled many times. His program was this:

Concerto (D minor).....Rubinstein  
Concerto (E minor).....Chopin  
Piano soli—  
Legende (St. Francis walking on the water).....Liszt  
Waldelfen.....Schytte  
Variations (from the Suite in D minor).....Raff

Casimir Hofmann, the father of the pianist, conducted the orchestra with unobtrusive musicianly skill.

Naturally the Rubinstein concerto did not go with the same precipitous passion as at Josef's first concert with the Thomas orchestra. On the other hand, his cantabile in the romanza was richer and more velvety, possibly because of the acoustic differences of Carnegie Hall and the Metropolitan Opera House. The final allegro was played too fast for the orchestra, and so both brass and wood choirs suffered. The entire composition, however, gave an impression of largeness, of conception, and a technical grasp that was astounding. The performance of the Chopin concerto was awaited with considerable interest. Naturally the reading was virile rather than poetic, but there was much that was delicate in the romanza, and the rondo was crisp and brilliant. Hofmann used the old version of the concerto, introducing the Tausig octaves at the close of the rondo.

His soli were agreeable and well played. The Liszt legende is not new, and it invariably suggests the Wagner of "Parsifal." Schytte's "Waldelfen" proved a dainty wood study with genuine touches of fancy. The Raff variations are grateful alike to virtuoso and are musically. For encore Josef played Liszt's transcription of Schumann's "Widmung" and the Tannhäuser overture. The latter was tremendous, coming as it did at the end of a very exhausting program. Altogether the farewell of this remarkable young man was satisfactory, and there could be no mistaking the temper of the audience. Hofmann will be welcome back next season if he chooses to come.

#### Ruben's Scheme.

L. M. Ruben has gone to Scandinavia to manage a concert company consisting of Constantin von Sternberg, the pianist; Emil Fischer, the basso remeniscendo, and Mlle. Camille Seygard.

#### Publisher's Announcement.

This week Robert Burns Wilson's stirring battle song, "Remember the Maine," will be issued with fitting music by Charles Crozat Converse, the well-known composer, whose compositions, notably the universally known hymn, "What a Friend We Have In Jesus," are so widely known.—Evening Post.

#### Scharwenka Summer Term.

Attention is again called to the fact that Xaver Scharwenka, the composer and pianist, will be prepared this summer to accept pupils, as he will omit his customary European visit this year. This is an opportunity to be grasped by many student-teachers, themselves busy the rest of the year, and which will no doubt be appreciated. Mr. Scharwenka will give summer students his special attention and interest, and guarantees success to those who place themselves under his care.

Beside Xaver Scharwenka, Emil Gramm, violin and theory, and Richard Arnold, violin, will be here to teach throughout the summer. The several opera companies now playing and the summer concerts planned are another educational advantage not to be underestimated. A few students can find board and comfortable family life at the conservatory. Early application to Mr. Gramm, 35 East Sixty-second street, is advisable.



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Philharmonic Society—April 28, 1898.

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NEW YORK, WEDNESDAY, MAY 18, 1898.

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### A PATRIOTIC EDITION.

WITHIN a few months, at the proper time and under the proper conditions, THE MUSICAL COURIER proposes to issue a great PATRIOTIC EDITION, which will give an exhaustive history of the past and present condition of the AMERICAN MUSICIAN, composer, player, singer and conductor and teacher, and the prospects for the future of this large and influential class of our citizens. The conditions are such that it has become necessary to inform the world of the extent of our National musical life, of the character of our professional musicians, of the work they are doing, of the difficulties they are laboring under, of the nature of their struggle and of the impediments in the path of their success.

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The Eastern section will be handled throughout the New England States by our Boston office. The Central West will be in the hands of our well-known representative, Mrs. Florence French, whose identification with this paper in Chicago is known throughout the country. Mr. John E. Hall, who for the past twelve years has had charge of our Chicago office, will co-operate in various directions throughout the West in the work to be done for the edition.

For the Pacific Coast work we have selected our Brooklyn representative, Miss Emilie Frances Bauer, who is now in San Francisco for the purpose of expediting the work on the coast and as far East as Denver.

The Northwest will be in charge of our esteemed correspondent, "Acton Horton," at Minneapolis, and Mrs. J. H. Harris, of Kansas City, who for years past has done faithful work for this paper, will survey the field in her section. Mr. Homan, of Cincinnati, will have charge of Ohio and the section impinging upon his city.

This part of the Union as far south as the Potomac will be handled from the home office.

We propose to make the PATRIOTIC EDITION the most comprehensive compendium of the status of one class of artists and professional people that has ever been published, and its appearance and distribution will constitute a perfect epitome of the present condition of music and musicians of America.

The main features of the work are ready for inspection and can be studied at this office or the various branch offices of the paper on and after April 13.

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FIVE to one is now a favorite game of the backers of Walter Damrosch in the Philharmonic Society!

THE question of band music in the war solves a problem for Walter Damrosch. How he is to spend his summer is readily answered. Why, in Cuba, of course. With "Dannie Deever" and his baton, there is no telling how soon the campaign might be terminated.

BANDMASTER VICTOR HERBERT, like a good soldier, marched at the head of his Twenty-second Regiment Band as the regiment went to camp last week, but the band did not encamp. The musical people of Pittsburg have the great distinction of possessing a symphony conductor who can demonstrate his patriotism in more than idle talk; he can march to the ferryboat and see the boys off and then go home and study symphony scores for the next Pittsburg season.

DESPITE the hard times, despite the war scare, despite the rainy weather, the musical season shows but little sign of relaxing. For two weeks we are to listen to Italian opera, new Italy and old Italy in pleasing combination. Opera in English is in a flourishing condition, and all the concerts are not yet given. And then there is a busy session of the Music Teachers' National Association in view for the latter part of June; so let no one dare say that the season of 1897-8 was a dull one.

THE identity of the unknown man discovered lying dead in Union Square Park last week has been revealed. He was formerly a respectable newspaper man, with a tendency to heart trouble. After reading of the starting of another new musical paper—the seventy-fourth this season—heart failure set in and the unfortunate man expired. There are some others on the point of death, too, and their friends are rigorously endeavoring to suppress the daily news that another musical journal has been started, or is at the point of departure. Why, it beats the scare heads in the *Journal* and *World*.

Of course they all start—some time, somewhere, and of course they all end soon and some place.

THE special *Sun* cable on Sunday brought the following pleasant news from London:

LONDON, May 14.—The first week of the Covent Garden grand opera has been a brilliant success, although it was a dangerous experiment to put on the best casts at the very opening of the season, when fashionable London has not yet come to town. The audiences have been large and brilliant, and the De Reszkés, Eames and Nordica were all in excellent voice. Two features of the week were un-



questioned successes, and were achieved by two American singers, Susan Adams as Juliet and Margaret Reid as Siebel.

The Americans in the London operatic venture for the first week then were Nordica, Eames, Susan Adams and Margaret Reid. Now, that looks something like cosmopolitanism, instead of the narrow chauvinism of our operatic scheme here; and they appear to have been successes also, particularly the younger singers, Susan Adams and Margaret Reid, both not strangers to the readers of this paper.

THE exhaustive series of articles on the Garcia method which this paper has presented and will continue to present to its readers is of deeper interest than was originally anticipated, simply because the subject matter covers an enormous musical area during a period of vital interest.

In this connection it may as well be stated that the representative in this city of the Garcia method is Mrs. Katharine Evans Von Klenner, who has probably devoted more time to the subject than anyone in this country.

### THE ORCHESTRAL SITUATION.

WE have lost a Damrosch to gain a Paur. In this case we cannot say that it is a fair exchange, for Mr. Paur is a conductor, so the advantage is on the side of the concert-goers of New York.

But have we gained an orchestra?

No need just here to rehearse the history of our conflict with the Philharmonic Society. It is too fresh in the minds of the readers of THE MUSICAL COURIER. We would rather consider the future and its orchestral prospects. What Mr. Paur will accomplish with the Philharmonic Society Orchestra is discussed elsewhere; what he did with the Boston Symphony Orchestra is history. But the thing we care most to emphasize just now is the fact that the city of New York has no permanent orchestra and never had one. Herein has been the cause of all the trouble. Mr. Damrosch called his band a permanent one, but was it? Traveling continually and seldom playing any but operatic music, what chance had it for genuine rehearsing? Comprised of far more musical material than the Philharmonic, yet it languished for want of subsistence, and next season its existence as a corporate body will be sniffled out after ten weeks on the road. The so-called Seidl orchestra, one of the poorest bands of its sort, was kept intact by the energy of its conductor. With his death it ceased to be.

One thing we may be certain of—as Mr. Paur does assume the conductorship of the Astoria concerts his band will be recruited from the best material obtainable in this city.

And so the situation stands. There is no permanent orchestra in this city, and the feeble attempt to found one was crushed by the death of Seidl. This is a mistake. It is the orchestra, not the man alone, that New York needs, and needs badly. Until we get one we shall have to rank as a musical city after Boston, after Chicago—yes, even after London—unless Paur now solves the problem.

### PAUR SUCCEEDS SEIDL.

MR. EMIL PAUR, former conductor of the Boston Symphony Orchestra, was elected conductor of the New York Philharmonic Society at the annual election held last Friday, May 13, E. Francis Hyde, president of the society, presiding. He thus succeeds the late Anton Seidl, who was the successor of Theodore Thomas as conductor of the Philharmonic.

Sixty-one votes were cast, Emil Paur receiving 55, Walter Damrosch 5, and F. Kaltenborn 1.

The old officers were re-elected, E. Francis Hyde, president; Richard Arnold, vice-president; August Roebelen, secretary; H. Schmitz, treasurer, F.

Berger, George Wiegand, A. Hoch, R. Kluge-scheid, L. Kester and J. M. Laendner, directors; Anthony Reiff, S. Bernstein and Carl Sohst, trustees, and John C. Rietzel, librarian.

The selection of Paur is the first substantial evidence of a desire on part of the Philharmonic Society to proceed to correct the evils of the past and to enter upon a new and artistic lease of life under the very best auspices that could be found in the United States. It furthermore constitutes a veritable triumph for THE COURIER, which has championed the cause of orchestral reformation in New York city for the purpose of elevating our symphony concerts to the level of the Boston and Chicago plane, and with a man like Paur wielding the baton under new phases and reforms to be instituted, the future promises to show results that must become gratifying to our musical people locally and necessarily nationally.

While it will be impossible for the Philharmonic Society to recast at once some of its constitutional defects and transform them, as they sooner or later must be altered, yet the disposition toward an ideal is strongly emphasized in the selection of Mr. Paur instead of taking Mr. Damrosch, as was suggested by the reactionary element and ironically advocated. The overwhelming majority for Paur also shows that the conservatives were in a much smaller minority than the claims of the Damroschites justified. In fact the election must inevitably lead to Mr. Damrosch's retirement from orchestral leadership in this city, for if the Permanent Orchestra Association concludes to maintain itself it will not engage Mr. Damrosch as leader, nor will he conduct the operas to be given in German at the Metropolitan this season.

It must be remembered that, while Mr. Damrosch has resigned his place in the Symphony Society, he has not yet resigned as conductor of the Symphony Orchestra, and this hesitancy was probably due to the hope he indulged that the Philharmonic might select him as Seidl's successor, for his candidacy was announced by his own brother to members of the Philharmonic who were playing recently at a concert in Bridgeport.

The end of the Damrosch régime here was due to natural causes, against which no headway can be made except at such sacrifices as were suffered in New York musical life for years past, and which will be felt for years to come. There is no doubt that a proper measure of the evil will not result in any damage to Mr. Damrosch as a musician or a man of music, but it is at the same time true that his method of treating the whole musical scheme was inartistic, indifferent and frequently slovenly. Many of those best able to judge attribute it to incompetence, and his musical intelligence is questioned. The incompetence, however, lies in the direction of executive leadership, to use a pleonasm, lack of temperament and the fact that the orchestra did not respect his musical claims and pretensions.

Mr. Damrosch was supported by social influences, and not by the artistic elements of the community—another evidence of misdirection. When he found that no headway could be made he forced the issue by entering upon musical speculations, becoming an operatic manager. The old story of New York operatic management in the hands of a conductor whose work as such was not respected by the musical community was repeated and ended as others of similar history ended. None of Mr. Damrosch's creations exist to-day, except in a moribund fashion, and it must be said that no young man will again be permitted, through social pressure, to inflict himself as a leader upon the musical community. Personally Mr. Damrosch was justified, from his hereditary point of view, to urge his case, as he did, frequently with, what became, habitual severity. He and his brother stood in the light of young men who were to be indorsed by musical New York because they were the sons

of their father. Art insists upon different claims, notwithstanding some instances of Professor Galtton. We now see it does, even in New York.

Mr. Paur is now one of the greatest living symphony conductors, an opera conductor of great experience and the type of a man and musician very much needed here. He may become the conductor of many other orchestral concerts in this city and country than the Philharmonic series, and among such the Astoria concerts, which he has agreed to conduct, and miscellaneous concerts here and elsewhere. If a sufficient number of engagements can be assured to him he may succeed in creating a nucleus of a great orchestra which, in time, could be made as effective as any under the movement urged by THE COURIER for years past and now apparently acquiesced in by the Philharmonic Society itself.

The sublime object to be attained is rehearsing and a greater flexibility in the power of the conductor over the orchestral element. He must not be hampered by the traditional customs of an old society which, if it desires to continue its usefulness, must adjust itself to the modern methods, and these, first and foremost, demand—absolutely demand, constant rehearsing; and if Mr. Paur can secure his rehearsals he will give us in New York the kind of orchestral concerts this paper has been fighting for for years past; the kind of concerts the musical people must have to gratify the musical ideal.

### THE PETTICOAT PROBLEM.

THE problem of woman's place in music is assuming serious proportions. M. Ysaye, representing the inner circle of art, objects to "petticoat government," and a correspondent, representing an inner circle of intelligent women, objects to his objection. Her letter is given herewith:

Editors The Musical Courier:

Having noted in this week's MUSICAL COURIER what M. Eugene Ysaye has to say in regard to "petticoat government" in matters musical in America, I would propound to him the following arithmetical problem:

If all the women patronesses were subtracted from his audiences, and only men remained, how much money would find its way into M. Ysaye's pocket?

Sincerely yours,

CLARA A. KORN.

It will not be necessary, we hope, for our correspondent and M. Ysaye to argue this question to the bitter end. THE MUSICAL COURIER willing constituted itself a halfway house where they may rest. It is even willing to put up an editorial lightning rod, make itself a safe conductor of those electric flashes which might otherwise do musical damage. In this specific case of possible storm it would suggest that M. Ysaye remember the old saying about the fury of woman scorned, and that our clever correspondent remember that the governing impulse is still mighty strong in masculine men and "tain't in human natur" for him to see it put aside without a throb of rebellion.

Victor Hugo was much to blame when he called the nineteenth century the woman age. He set the balla-rolling and it has gone on a-rolling vigorously ever since. Now most thinkers of the time say in addition that this is the age of high moral influence, the golden age of civilization. Put this and that together and it will be seen that man has not much show in this kind of reasoning. Worse yet. Victor Hugo insisted that the previous century, the eighteenth, which everyone knows was a roistering, swash-buckling age compared to this, was the man age. And thinkers are agreeing with him! Go to, forsooth, odds bodokins, cock and pie and other eighteenth century phrases! Is man to be the ruler of yesterday and woman the ruler of to-day in everything—in music too?

Music is the last expression of art, Heine says. Surely man wants one pedestal left to stand on? Woman hasn't knocked him off this one yet, notwithstanding some pretty stiff blows. He can still pose in superior fashion as composer, conductor,



manager, musical genius. But he totters. It is high time for someone to stand firm.

To be quite serious, perhaps M. Ysaye thinks that woman's powers are not quite equal to wise control of musical conditions here in New York; that the attempt to understand and practically guide musical affairs as they now are would detract from her fine appreciation of higher issues, which produces the necessary atmosphere for the development of any art.

Can there be the right musical atmosphere in this city, if women go into the business side of music as men are sometimes compelled to in order to keep musical matters on a firm footing, in order to bring the best music before the public, in order to lift the best music finally to the place where per se it may be a controlling influence; not be controlled by a clique, a union, a conservatory, by one association of any kind, whether petticoated or not. There are wheels within wheels revolving through the musical situation in this city. Perhaps M. Ysaye, like any other sensible man, does not care to have mud-splashed women holding up his arm.

As Mrs. Korn points out, artists must depend largely upon women for financial as well as artistic appreciation. Women have more leisure than men to show sympathy and encouragement. Indirectly, men constantly experience the benefit of woman's knowledge of music, literature, art. It is a constant surprise to foreigners, M. Ysaye among them, to note the superiority, so far as general culture goes, of American women over American men. But the time is not ready for woman's entire control of musical organizations. There are too many internal dissensions to be adjusted first, too many trying forces to be dealt with. The musical situation is somewhat like the political situation—a standing army is necessary to protect the stability of the government. The practical fighting control of women, either in politics or music, is not yet advisable.

Women who have been working modestly along the lines of the permanent orchestra scheme do not, it may be noted, come properly under the head of "petticoat government," nor do those women who sympathize with the artist's aspirations and attend his concerts, who, in a word, are enabling artists to give the highest musical pleasure to the world.

Ich bedauere in meinem Artikel vom 27 November, 1897, in Nummer 29, Seite 5 des MUSICAL COURIER, Ausdrücke gebraucht zu haben, durch welche Herr Professor Klindworth in Berlin sich in seiner persönlichen Ehre gekränkt fühlt und nehme diese Ausdrücke zurück.

BERLIN, den 26 April, 1898. OTTO FLOERSHEIM.

[The above declaration of our Mr. Floersheim refers to a law suit which Herr Professor Klindworth has brought against him for libel in the Berlin courts. Mr. Floersheim has acted like a gentleman in revoking what was offensive to Mr. Klindworth in the terms of his criticism.]

This does not signify, however, as the reader will readily understand, that a change has taken place in Mr. Floersheim's critical estimate of Herr Professor Klindworth as a pedagogue or conductor. —[EDS. THE MUSICAL COURIER.]

#### Hoerrner Farewell.

Hastings' "A Red, Red Rose," much sung by Tom Karl, was a feature at the farewell reception given by Wm. H. Hoerrner, the well-known Binghamton, N. Y., choral conductor, and member of the N. Y. S. M. T. A. program committee, previous to his departure (later in the season) for Europe.

#### Scherhey Students Monday.

At Chickering Hall next Monday M. J. Scherhey's students' concert will occur, assisted by Miss Anna Balz, pianist (pupil of Mr. Scharwenka), and F. W. Riesberg, accompanist. This is the full list of participants: Misses Catherine Albrecht, Martha Wettengel, Florence Childs, Ella Staab, Helen Stursberg, Marguerita Arcularius, Louise Mengel, Marie Patz, Josie Holdsworth; Mesdames Mary Hart-Pattison, Dora Phillips and Anna Eisen, and Otto Jacob, M.D., Marcus Goldfinger and William Xanten. The concert promises to be a brilliant affair, as was the case last year.



#### REMEMBRANCE.

One night you touched the harp beside the stair,  
The harp that, long unfingered and unstrung,  
Had silent dreamed of hours when it was young,  
And those who loved it blithe and frail and fair.  
Beneath your careless hand a faint, sweet air  
Leaped back to life, and told with tender tongue  
Of loves forgot, and soft, the strings among,  
The dying music lingered like a prayer.  
How long the harp had waited for your hand,  
So long my heart lay silent till you came;  
How strangely sweet the strain you made to rise  
From each! And yet you cannot understand  
That now can neither ever be the same—  
Ah, love; ah, love, how slow the music dies!  
—Guy Wetmore Carryl in May Harper's.

SOME day I shall make a study of the mad men of music, not for the purpose of gaining vast wealth, but, if possible, to stem the silly nonsense which pours dam-wise over the music-loving world. No new story is it that Beethoven poured jugs of water over his head, and was therefore adjudged a madman by his various landladies. No news is it that Palestrina wore a beard so as to conceal a dangerous expression; no news for us that Wagner wore dresses, or that Händel could eat more than an Englishman. All these alarming evidences of lunacy are not the tenth part of the stories told of men who made marks on music paper.

The list grows larger every day, and subtle-souled psychologists and sad scientists are busy proving that everyone who loves art in any of its phases must be degenerate. Nordau talked himself hoarse, following the example of his "master" Lombroso, and now a new man has entered the lists, an American and a mere echo of Lombroso. The name of his book is almost too long to give, but it bears the pleasing supplementary title of "Religion and Lust"—a title that is bound to edify our large church-going population. The author is James Weir, Jr., M. D., of Louisville.

\* \* \*

I shall skip all his disquisitions on Phallic worship, for they contain facts that have been more extensively exploited. Nor shall I dwell upon the chapter entitled "Female Suffrage," in which the author attempts to prove that the new woman, all masculine women, are degenerates, and that female suffrage will in the end lead to the disintegration of the republic. Let Dr. Weir bear the consequences of his folly, for his name will be execrated in all female councils and boudoirs. The mannish woman has come to stay, and she will wheel her way into both Congress and "pants."

But the chapter on "Genius and Degeneration," while only a condensation of Lombroso, suggests a few remarks. In it we learn that Carlo Dolce, painter, was a religious monomaniac, Bacon a moral madman and a megalomaniac—i. e., big-head; Balzac, a sufferer from masked epilepsy; Cæsar, epilepsy; Beethoven, melancholia; Cowper, melancholia; Chateaubriand, chorea; Alexander the Great, alcoholism; Molière, epilepsy; Charles Lamb, alcoholism, melancholia and acute mania; Mozart, epilepsy, hallucinations; Heine, melancholia, spinal disease; Dr. Johnson, chorea; Malibran, epilepsy; Newton, amnesia; Cavour, suicidal impulse; William Blake, the painter-poet, hallucinations; Chopin, melancholia; Coleridge, alcoholism, morphinism; Donizetti, moral anæsthesia; Lenau, the poet, melancholia; Mahomet, epilepsy; Paganini, epilepsy; Händel, epilepsy; Schiller, epilepsy; Riche-lieu, epilepsy; Tasso, alcoholism, melancholia;

Savonarola, hallucinations; Luther, hallucinations; Schopenhauer, melancholia and hatred of mankind; Gogol, the Russian novelist, melancholia; Mallarmé, the French poet, suicidal impulse; Dostoeffsky, epilepsy; Napoleon, epilepsy; Comte, hallucinations; Pascal, epilepsy; Poushkin, megalomania; Renan, folie du doute; Swift, paresis; Socrates, chorea; Schumann, paresis; Shelley, hallucinations; Swedenborg, hallucinations; Loyola, hallucinations; Flaubert, epilepsy; De Maupassant, paresis; Walt Whitman, megalomania; St. Paul, epilepsy, not to mention moral perverts like Murat, Rousseau, Clement, Diderot and several other names, including Shakespeare's, Michel Angelo's and Da Vinci's.

\* \* \*

Now the above is a goodly list, and yet it is not one-tenth the length given with a wealth of detail by Lombroso in "The Man of Genius." Epilepsy alternates in charming contrast with hallucinations, and drunkenness is a close third. I contend that this method of judging a man's artistic work by his diseases, congenital and acquired, is no critical method at all. We are principally concerned with Beethoven's music—surely the sweetest of music—and not with his melancholia. All men of genius, of talent, have what Emerson calls the over-soul, the overplus of psychic power. That they are nearly always eccentric in their lives does not prove their productions vicious and consequently harmful. Give me your average man, the man who leads what's called a normal life and I can punch his character full of holes, out of which will escape some tiny rifts of light not always normal. Yes, the baker has his moments of keyed-up emotion, and your butcher, healthy as he appears, may be a moral pervert or given over to hallucinations.

Hallucinations! Ah, but not the glorious hallucinations of a St. Augustine, a Dante, a Beethoven, a Shelley or a Chopin. Michel Angelo seemed the sanest of men, yet his letters and diary give evidences of an astounding abnormality. I shall not speak of Wagner, who was confessedly eccentric, yet managed to make some marvelous music dramas, nor of Schopenhauer, who has done more harm than good.

It is to the wonder-workers that I should like to call your attention. Schumann went mad, yet the world could ill spare his music. Mozart had epilepsy! Who cares? He left us the "Jupiter" and the G minor symphonies!

It comes to this, that if the soul of every man and woman were known how few could be adjudged sane. Dr. Weir acknowledges it. The borderland of sanity and insanity is narrow, and bold is he who ventures upon it. Poe attempted it and lost his life. All poets, even majestic John Milton, tread upon clouds. Composers are also severely tried, and is it any wonder that their emotional temperament is often their ruin?

Dissect, weigh and revalue all you please, gentlemen of the scalpel, but remember dissection is not criticism and criticism does not always make for enjoyment. A great work of art like the last movement of the B minor symphony of Tschaiakowsky does not depend upon the story of the composer's unhappy life for its appreciation. No doubt Bach—the Bach of the fugues and the B minor mass—had his mad moments. Some of his organ preludes betray the true spirit of rhapsody, and what is rhapsody but the foster-brother of frenzy?

How I pity the human being who is afraid to pay the penalty of his humanity! Some husband and hoard their emotions like misers, and then old age steals upon them and they die without having lived. The man of genius is generous, is a spendthrift. He loves more, suffers more, and thus is nearer madness than his duller brethren, but his flashes of madness give us glimpses of beauty, of loveliness that are worth waiting for. Hallucinations, wonderful hallucinations, and the world gets a picture, an epic, a cathedral, a statue, a religion and a sym-



phony and all germinated in a hallucination. As Vernon Lee writes: "These nobler moments are not moments of revelation of the reality; they are moments of transfiguration of the possibility. They are in truth the sports, in Darwinian language, of our nature; out of these nobler accidents comes progress. Thousands of such must be wasted for one to come to good, as thousands of germs must rise on the wind for one to fall on the right soil."

Such is genius and its moments of madness.

\* \* \*

The report that Friedrich Nietzsche's condition was improving is unfounded. The following letter from his sister, Frau Elizabeth Forster-Nietzsche, dated Weimar, gives the latest news:

"I read with deep emotion your warm, sympathizing letter, referring to the report of a possible recovery of my dear brother, a report which in some unexplained way got into the newspapers and excited the hopes of all admirers of my brother. How unspeakably happy I would have been if I had a shadow of a hope to see him restored, I need not assure you, but these newspaper paragraphs make me bitterly conscious that, in the opinion of the physicians, his recovery is among the impossibilities. The origin of the report, perhaps, may be the fact that my beloved brother has, since his removal to Weimar at the end of July last year, been particularly well and in any case better than at Naumburg. The house we live in is at a distance from the town, pretty high and quite solitary. The deep stillness, the good, rather sharp air, the roomy, high chambers, have had a very beneficial influence on the dear patient. He sleeps well, shows a friendly interest in all that goes on around him, and listens attentively when I read to him. By preference he listens to French, but I do not believe that he can follow the course of a story. I dare only read for a very short time for fear of wearying him. He does not give the impression of one mentally diseased; his eyes are bright and clear, he retains much of his old dignity and grace, but speaks little, and his crippled condition shows itself in the uncertainty and difficulty of his walk and movements. He is not conscious that a frightful lot has befallen him, and this I regard as a great consolation. How heavy I feel this lot, how hardly, with what intolerable pressure it lies upon me, I can scarcely express, but I collect myself and present a cheerful countenance to him. He is kind and contented, and wishes to see those around him in the same state; he cannot bear tears, and often has said to me reproachfully, 'Why are you weeping, sister? We are so happy.'"

Jenzeits gut und Uebel! Can anything be more pathetic than this picture of the greatest literary force of the age, the prophet of the coming century? How the "good men" must rejoice over the man who wrote:

"All those who to-day feel themselves as 'good men' are perfectly incapable of looking at a subject in any other fashion than the fashion of dishonestly lying, profoundly lying and yet innocently lying, naively lying, blue-eyedly lying, virtuously lying. These 'good men'—they are nowadays, each and every one, wholly and hopelessly permealized and, with respect to honesty, spoiled and bungled for

aye and evermore. Who among them could yet stand to hear a truth 'about men'? Or, more tangibly expressed, who of them could stand a true biography? \* \* \* A few symptoms:—Lord Byron wrote some most personal things about himself, but Thomas Moore was 'too good' for that; he burned the papers of his friend. Moral:—What sensible man to-day would write an honest word about himself unless, perchance, he happened to be a member of the Order of Saint Foolhardise?"

\* \* \*

John Ruskin, the English art critic, once criticized in his fearless way a picture by a well-known painter, who was very much grieved at the effect. Later, on hearing of the sorrow he had caused, he wrote to the artist that he regretted he could not speak more favorably of the picture, but hoped it would make no difference in their friendship. The artist, it is said, wrote in reply the following note: "Dear Ruskin—Next time I meet you I shall knock you down, but I hope it will make no difference in our friendship."

\* \* \*

This from Catullus:  
"Si quidquam mutis gratum acceptumque sepulcris  
Accidere a nostro, Calve, dolore potest,  
Quo desiderio veteres renovamus amores,  
Atque olim amissas flemus amicitias."

\* \* \*

How in the world could the sweetest singer of Rome and all time know of Calvé?

\* \* \*

D'Annunzio had been spending some time in Paris superintending the production of his play at the Comédie Française, "Ville Morte." Some one exclaimed at his appearance, having judged from his photographs that he was dark. "Oh," said D'Annunzio, "not all Italians are dark. Cæsar Borgia was light like me."

\* \* \*

Tennyson one day entered a club reading room and sat down in a large arm-chair before the fire. Much to the amazement of the other occupants of the room, he proceeded to elevate his feet until they rested on the chimney-piece, in "real American" fashion. No expostulations on the part of his friends respecting the inelegance of the position were of the slightest avail. Suddenly a brilliant inspiration seized one of them. Going close to Lord Tennyson he whispered in his ear: "Take your feet down or they'll mistake you for Longfellow." In an instant the poet's boots were on the floor, and he assumed the ordinary position of an Englishman.

\* \* \*

Richard Mansfield, the actor, hired a private secretary a few years ago, but was compelled to discharge him because he could not spell and was otherwise rather lame in the matter of education. When the young man had received the notice of his dismissal, he went to the actor and asked for an explanation. "The fact is," he was told, "that your education is too meagre for the requirements of the position." Greatly offended, the ex-secretary ex-

claimed: "Why, sir; my parents spent five thousand dollars on my education!" "Then, my dear boy," said the actor, "I would advise them to institute proceedings for the recovery of the money. They were swindled."

#### Manuscript and Personal.

THE election of officers of the Manuscript Society last week resulted in the continuation of Reginald de Koven as president, the event showing a close race between him and Gerrit Smith, the former president.

In view of the fact that the name of the editor of this paper was used during the preliminary discussion in reference to certain reforms that are considered necessary to the life of the society, it behooves us to make a personal explanation.

The editor of THE COURIER was invited to speak at the last annual dinner of the society, held at the Hotel St. Denis, and after the conclusion of the regular speeches he was approached by Silas G. Pratt, and subsequently by Gerrit Smith, both of whom separately presented to him certain features of the society's condition, which, to say the least, illustrated a necessity for radical reform in the general conduct of the society's affairs, both from the artistic as well as the business points of view.

Our editor listened to what was said, and admitted the necessity of a reform movement after the condition had been explained, and stated further that he believed he could lay before the society a plan for resuscitation which might bring about healthy results; that he could do so if the society would give evidence of its willingness to admit the status as represented by broadening its scope of action and by a general revival. He stated at the same time that he was exceedingly busy and that any new scheme demanded application and study, and could not be prepared hurriedly or without serious contemplation, but that the germ of the society was such that a healthy growth could come from it provided it were based upon progress and a change of system. No details whatever were entered into.

These conversations took place during the dinner on the night of April 29, and from that night until this day our editor has not seen or communicated with either S. G. Pratt nor Gerrit Smith. Any statements made at the election of the Manuscript Society in reference to this personal matter differing from this are erroneous. No details whatever were discussed during these conversations; generalities only were talked over. No propositions were made, no conclusions reached.

#### May Combine Forces.

There are negotiations on foot between the Harlem Philharmonic Society and the New York Symphony Orchestra for the purpose of combining forces. Henry T. Fleck, the conductor of the Harlem Philharmonic, may also become the conductor of the New York Symphony Orchestra. The latter will have a meeting on June 2 and then determine its course for next season.

#### State Teachers Thursday Evening.

A general invitation has been issued by the New York State Music Teachers' Association to attend a meeting in Hardman Hall, Fifth avenue and Nineteenth street, Thursday evening, May 19, at 8 o'clock. Brief addresses will be made. An informal program will be given by well-known artists (including parts of "In a Persian Garden"), and a pleasant opportunity for social intercourse afforded. Sumner Salter is president, and F. W. Riesberg secretary-treasurer.

The prospects for the meeting at Binghamton (June 28, 29, 30) are exceedingly bright. Many prominent soloists have been secured, and memberships are pouring in from all over the State. "The Redemption," with large chorus (now preparing under Hoerrner), orchestra, and these soloists, will be given at the last concert: Madame Meredith, Lilian Carllsmith, Van York, C. F. Hess and Baernstein.

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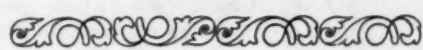
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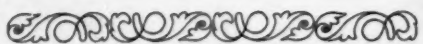
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### Jacoby in Indianapolis.

ONE after the other the larger cities of the land have an opportunity to hear the voice and the singing of Mrs. Jacoby, the contralto, the latest city having been Indianapolis, where she was one of the leading soloists of the May Music Festival, concluded the week before last and already favorably noticed in these columns. The Indianapolis critics are impressed as favorably as were those in all the cities where Mrs. Jacoby has been singing this season, and what they say is herewith reproduced verbatim:

To write of Mrs. Jacoby's voice, however, is an unmixed pleasure. This young artist could scarcely have made a more favorable impression than the one she left last night. Her voice is of exquisite timbre, with that rich, appealing, contralto quality which goes straight to the heart. The manner in which she handles it betrays the gifted and discriminating artist. Her rendition of her difficult role was always satisfying and often inspiring, her ensemble being especially noteworthy.—Indianapolis Sentinel, May 5, 1898.

Mrs. Jacoby was given little opportunity to display her powers, but her few solo passages were rich and sweet.—Indianapolis Sun, May 5, 1898.

Mrs. Jacoby in the few measures allotted to her showed a gloriously rich and well-controlled contralto.—Indianapolis Sentinel, May 5, 1898.

Mme. Jacoby, whose voice is fresh, round and true, adequately rendered the part of the Völva. It is trying in the extreme, particularly on account of the great and unusual intervals in singing, which a worn voice has no chance for concealing its rough edges. Then there is the intense passage, beginning "Devoted to Odin from my youth," with flats and sharps and naturals ready to trip the voice of an unwary singer. Jacoby sang it flawlessly.—Indianapolis News, May 5, 1898.

Mr. Bispham let his voice out rather more than he did as Wotan. Mrs. Jacoby sang the Völva. Grieg surely never pictured in the gloomy hills of Trondhem fjord a more impressive, clarion-toned prophetess than this singularly gifted singer. It is a part that demands an extraordinary range and one that singers do not hesitate to transpose. At the Cincinnati festival this part will be sung by Mrs. Lawson. Mrs. Jacoby's voice has enormous possibilities. Its color is the fathomless dark blue of a Southern sky.—Indianapolis Journal, May 7, 1898.

Among the soloists Mrs. Jacoby easily carried off the honors. Her wonderful voice was heard at its best and her enunciation of the often extremely congested and difficult text was little else than phenomenal. Her phrasing was that of a thorough artist, and all in all she rendered her part in a way that was above criticism.—Indianapolis Sentinel, May 7, 1898.

Among the delightful features of yesterday afternoon's concert of course were the solos of Mme. Jacoby, who, as was said last night by an enthusiast, "would win applause if she simply stood before an audience without singing a note."—Indianapolis Sentinel, May 8, 1898.

Of the soloists Bispham and Mrs. Jacoby carried off the honors. The latter has made wonderful strides during the past year and is learning the value of repose. She handles her really wonderful voice with authority.—Cincinnati Times-Star, May 11, 1898.

### Richard Burmeister.

The young and enterprising manager Ernest Dietrich has secured already a great number of concert engagements for the next season for the great pianist, Richard Burmeister. The entrée of this eminent artist in New York last fall has proven not only a great success for himself, but also a most valuable addition to New York's musical life.

At his last appearance of this season at the Seidl Memorial concert in Brooklyn Burmeister took the audience by storm in a most masterly performance of Liszt's Concerto Pathétique, which was performed on this occasion for the first time in the new and beautiful arrangement by Burmeister himself.

### Louisville Music Festival.

LOUISVILLE, Ky., May 12, 1898.

THE Music Festival which came to a close last night was without doubt the most brilliant and successful event of its kind that ever took place in Louisville. The promoters had promised us a great feast of music, and we had looked forward to it with bright anticipations. Our hopes have been fully realized, and the many pleasant features that attended it throughout will long live in the memories of the thousands who rallied so enthusiastically to its support.

Despite the croakers who had confidently predicted a dismal failure and a big deficit, it proved not only an artistic success but was also a profitable enterprise financially. A snug little surplus is left in the treasury and the promoters are highly elated over the result, so much so that a festival on a more elaborate scale is practically assured for 1899. The present festival organization will become a permanent one at once, and no effort will be spared to promote its welfare.

While the leading commercial organizations were highly instrumental in making the event a successful one financially, the fact must not be overlooked that the Musical Club and its director, C. H. Schackelton, deserve much credit for bringing the matter before the public. For years Mr. Schackelton has worked with untiring zeal to make the Musical Club a choral organization that would command the confidence of the people, and the grand triumph scored by him at the festival establishes him as a musician and director worthy of the support the public gave him, and which he so justly deserves. He had his chorus under fine control, and at no other time in its history did it sing as it did during the festival. The ensemble was good, shading admirable, attack certain and the tonal effects all that could be desired from a chorus that size. The work of the chorus throughout not only won rich encomiums from the press and captivated the vast audiences that cheered it so warmly, but was the object of many high compliments from the visiting soloists and the orchestra, who openly stated that it was the best drilled chorus they had heard or seen during the season.

The festival began on the evening of the 9th with a "Romantic Concert." Indeed it was romantic. The presentation of Massenet's "Eve" before 3,500 people for the first time here, together with other selections none the less romantic, made it intensely so. Galski appeared in the title role, W. A. Howland as Adam and Rieger as narrator. With the exception of Mr. Howland, who seemed to be uncertain in several of his passages, the cantata was rendered acceptably. The chorus and orchestra did some effective work and gave some examples of delicate shading. The unthankful part of narrator did not give Rieger much opportunity. The Louisville people have never learned to get to a performance before 9 o'clock, and there was much complaint that the cantata was not given until after 11.

This performance gave us an opportunity to hear Del Puente again, who has not been here for nine years. His appearance was greeted with unbounded enthusiasm by the thousands who had longed to hear him sing the "Toreador" song again.

The symphony concert on Tuesday afternoon gave the public a chance to test the merits of the Boston Festival Orchestra. They were anxious to see what Mollenhauer and his men would do with the Tchaikowsky "Symphony Pathétique." They were agreeably surprised at the interpretation they gave of it, and it has been pronounced by some of our best critics to be equal to the work of Thomas. The other selections were given with equally as good grace and finish, and the "tramp" orchestra, as some had taken the responsibility to term it before it came, found its ways not only into the hearts of the matinee girls, but it was well received by the more critical element. There is nothing about Mollenhauer that is so striking, but the businesslike manner of his directing attracts attention. He is a versatile musician and commands the respect of his men.

Tuesday evening was designated "Artists' Night." In

some respects it was. The lion of the hour was Ysaye, whose appearance provoked more applause than any artist who has been here in years. Opinions may widely differ as to his being the greatest living violinist, but were it left for the 4,000 who packed the Auditorium to hear him the verdict would be unanimously in the affirmative. A man who can succeed in swaying the thousands as he did with his striking yet quaint personality, devotion to his art and his marvelous playing need not concern himself about what the critics may say of him. He plays with feeling, and his technical skill is only such as Ysaye can exhibit. To attempt an offer of criticism just here would appear superfluous as well as ridiculous. It is safe to say just here that he will have a full house should he come to Louisville again.

"The Swan and the Skylark," aside from Ysaye, was the chief feature of the evening. It had been given here before, but not with the advantages this occasion afforded. While the soloists acquitted themselves admirably, the honors evidently belong to the chorus and a good share to the orchestra. The effects both as to shading and tone were superb. The ensemble was inspiring. Miss Flora Provan, the young Boston soprano, made a most favorable impression in the soprano role. Her voice is powerful, yet of a charming quality, and was well adapted to the part. Miss Janet Spencer, another Boston girl, who sang the alto role, handled her part well; but later in the evening, when she appeared in a solo number, her ability shone to good advantage. She gave evidence of good training, and her voice is rather pleasing. Rieger was already a favorite here, and his appearance brought forth much applause. His singing was a source of delight. His voice has improved wonderfully in the last two years in sweetness of tone, and has decidedly more of the appealing quality than he had exhibited here in his previous appearances. An artistic delivery and grace characterized his efforts throughout, and his enunciation was a delight to listen to.

It was in the cantata that Mr. Howland did his best work of the festival. He had evidently given it more attention than his other numbers had received.

The Wednesday matinee performance was intended as a popular concert and it proved to be one. It served to introduce several new artists and selections that were more familiar to the general public. The young New England cellist, Alex. Heindl, was enthusiastically received in his playing. Van Veatchon Rogers, harpist, delighted the audience with a fantasia and his arrangement of "Old Kentucky Home," with variations. Mr. Lavin, the tenor, who sang in this concert, has a large, full voice, particularly sweet, and his commanding presence almost overcame his faults in his singing. The star, however, was Miss Rose Stewart, who sang the mad scene from "Lucia di Lammermoor." She possesses a peculiar voice, well adapted to that style of music. Her trilling was as near perfect as I ever heard attempted by the human voice. She was accompanied by the orchestra. The flute obligato was played by Mr. North, and many times it was difficult to distinguish her voice from the tones of the flute, which, too, was in skillful hands. The orchestra, in its numbers, added more to its credit, and the concert as a whole was an acceptable one.

The closing performance last night was the crowning effort of the festival. The artists all seemed to vie with each other for the honors of the evening. The orchestra played with more enthusiasm, the soloists were ambitious and the chorus seemed to share in the inspiring influences of the occasion. The vast throng that crowded the hall to its doors was responsive and sympathetic to the end, and everything had a tendency to make it one of the most glorious musical performances Louisville has witnessed in years. Good work was done by Gertrude May Stein and Ffrangcon-Davies. Berthold, in that ever welcome "Prieslied," sang with unusual vigor and smoothness, and before he had concluded the audience began to applaud and did not cease until he had made his eighth acknowledgment. This was Ffrangcon-Davies' first appearance in Louisville. His singing of the grand duet with Galski and his delivery of Pagner's address, from



the "Meistersinger," gave him ample opportunity to display his fine baritone voice, and he did not fail to take advantage of it. This performance was devoted strictly to Wagner, and while the orchestra had given a splendid rendition of the "Tannhäuser" overture at the opening concert of the series, this performance seemed to test fully the Wagner strength of Mollenhauer and his orchestra. The grand chorus and finale to the first of "Lohengrin" was given as never before in Louisville, and the Wagnerites, who largely made up the vast audience, went wild with enthusiasm. The program was as follows:

## WAGNER CONCERT.

## SOLOISTS.

Mme. Galski, soprano; Miss Stein, contralto; Mr. Berthald, tenor; Mr. Davies, baritone; Mr. Howland, bass.

Vorspiel, Meistersinger.....	Wagner
Prize Song .....	Wagner
Mr. Berthald.....	Wagner
Finale .....	Wagner
Mr. Davies, Chorus and Orchestra.....	Wagner
Aria, Adriano, Rienzi.....	Wagner
Miss Stein.....	Wagner
Vorspiel and Liebestod, Tristan and Isolde.....	Wagner
Mme. Galski.....	Wagner
Romanza, Evening Star, Tannhäuser.....	Wagner
Mr. Davies.....	Wagner
Overture, Flying Dutchman.....	Wagner
Duet .....	Wagner
Mme. Galski and Mr. Davies.....	Wagner
Finale, First Act of Lohengrin.....	Wagner
Quintet, Chorus and Orchestra.....	Wagner

The third and fourth numbers were omitted for reasons not necessary to explain here.

Thus ended a glorious feast of music, over which everyone seemed to express gratification. It was a triumph for the business men, an enjoyable season to its patrons and the greatest achievement ever wrought by the Musical Club and Director Shackelton.

Let us have another, Mr. Shackelton. We are beginning to realize what is in you and can now appreciate you and your grand organization! To you, Andrew Broadus, and to you, Ed. H. Bacon, we make our bow, and here's that you may live to give us another treat like the Music Festival of May, '98. T-ELBERT-B.

## Parson Price Pupils.

The pupils of this teacher are much in evidence nowadays. At the last of the series of Brooklyn Institute recitals Miss Annie L. Walker, soprano, sang these ballads: "With Early Horn," arranged by Mary Carmichael (from the MS. of John Ernest Gaillard, 1687-1749); "The Bird and the Rose," Amy Elsie Horrocks; "Bid Me Discourse," Sir Henry Rowley Bishop. Mrs. Parson Price also arranged a program at Epiphany Parish House (Belmont and Wyckoff avenues), when these pupils appeared: Mrs. L. P. Wilkes and Miss Helen I. Sumers.

## Edward Bromberg Busy.

On May 1 Mr. Bromberg began to sing at the "First Presbyterian Church," Yonkers, N. Y.

George Mitchell, the tenor, who, after studying in Italy (Milan) for three years with Signor Pozzo, is continuing his studies in New York with Mr. Bromberg, by the advice of Heinrich Zoellner, the director of the German Liederkrantz. He went South for the month of May to fill his engagement with the May Festival Company. Mr. Mitchell expresses himself as highly pleased with the results of his studies. Another Bromberg pupil, James Matthews, a conscientious and promising singer, is engaged as tenor soloist of St. Bartholomew's P. E. Church, Brooklyn, N. Y.



CINCINNATI, May 14, 1908.

THE third and last concert of the college orchestra and chorus in the Odeon was distinctly in the nature of a triumph for the educational forces under the management of Mr. Van der Stucken. It was an exhibit that shows not only incessant work and the arduous system of discipline but tells of a talent in training power which even few conductors possess. No one who heard this chorus and orchestra, made up altogether of students' material, could have resisted the impression that such results compel recognition and that the College of Music owes Mr. Van der Stucken a debt of gratitude for the work accomplished. Those who heard the orchestra and chorus a few years ago, and who were obliged to criticize its slipshod, unmusical work cannot but feel surprised that so complete a revolution in the art standard should have been reached with the same material in so short a time.

The orchestra played not only with a precision that would have done honor to a body of professionals but at times with a good deal of finish and interpretative power. The sonata in E minor by Bach had about it the rhythmic clearness of the old master. The orchestral accompaniment in the "Christmas Oratorio," by Bach, was adequate. In the Bach concerto, D minor, the orchestral support was of genuine merit. The symphony in G major by Mozart was given a precise and spirited reading. There was unanimity of purpose in the several divisions. The college chorus sang with roundness and finish. The tone quality was musical. The shading and impression maintained in the chorus from "Blanche of Provence," by Cherubini, were fraught with poetry. Another gem was the "Ave Maria" from Mendelssohn's "Loreley," in which Miss Agnes Cain sustained the solo beautifully. In the Chinese humoresque Miss Gertrude Zimmer sang the solo with credit. She has a genuine soprano voice, and reaches high C with ease. Both are pupils of Mr. Mattioli. John Donovan, baritone, sang the recitatives and aria in the "Christmas Oratorio"; also the solos in "The Viking," a dramatic scene by Joseph Surdo.

Mr. Donovan has a voice of musical quality and has it under good control. He sings with ease, and perhaps later on will acquire a little more expression and dramatic feeling. The composition of Mr. Surdo deserves to be complimented. His ideal, no doubt, was "The Flying Dutchman," and the instrumentation has the Wagnerian flavor, but the theme is thoroughly worked out on a musical basis, and its development shows ingenuity and scholarship, if not originality. Miss Helen McCorbin, an advanced pupil of Albino Gorno, proved herself possessed of exceptional talent in the reading of the Bach concerto. She has already acquired considerable repose, and her technical fluency was enhanced by an intelligent interpretation. She will develop the poetic side as she progresses. Her sense of rhythm and proportion made itself felt. The audience filled the Odeon to its capacity, and was al-

together, in size and quality, a demonstration and farewell in honor of Mr. Van der Stucken.

\* \* \*

The pupils of Albino Gorno, who is at the head of the piano department of the College of Music, gave two recitals of exceptional interest during the past week in the Odeon, presenting the following programs:

## MONDAY EVENING, MAY 9.

Prelude and Fugue in E flat, from Well Tempered Clavichord ..... Bach  
(Arranged for two pianos by A. Gorno.)  
Adolph Stadermann, John Stephan.  
Gondoliera and Bolero, from Pictures from the South ..... Reinecke  
(For two pianos.)  
Miss Henrietta Huttenbauer, Miss Mary Pierce.  
Piano Solo, Nocturne in E flat..... Chopin  
Miss Eva Crawford.  
Concerto, op. 69, for piano and orchestra..... Hiller  
Miss Mary Fromeyer.  
(With second piano accompaniment.)

Venetian Scenes, for piano and orchestra..... Pirani  
Gondolara, In a Gondola.  
L'ultima notte di carnevale, Last Carnival Night.  
Miss Retta Shroder.  
(With second piano accompaniment.)

Concerto in C minor, for piano and orchestra, first movement ..... Raff  
Miss Adele Westfield.  
(With second piano accompaniment.)

Symphonic Poem, Les Preludes..... Liszt  
(Arranged for two pianos by the composer.)  
Miss Martha Frank, Miss Retta Shroder.  
THURSDAY EVENING, MAY 12.

Tocatta in C minor..... Bach  
(Arranged for two pianos by A. Gorno.)  
Misses Corneille A. Overstreet, Genevieve S. Lincoln.

Piano Solo—  
Warum ..... Schumann  
Mazurka in B flat..... Chopin  
Romanza in F sharp..... Schumann  
Miss Gwendolyn Clark.

Concerto in G minor, for piano and orchestra ..... Mendelssohn  
Miss Helen M. Corbin.  
(With second piano accompaniment.)

Romanza from G minor Concerto..... Sgambati  
Allegro from C minor Concerto..... Pierne  
(For piano and orchestra.)  
Miss Genevieve Seymour Lincoln.  
(With second piano accompaniment.)

Piano Solo—  
Frühlingsnacht ..... Schumann-Liszt  
La Fileuse..... Raff  
Miss Corneille Overstreet.

Hungarian Rhapsody, for piano and orchestra..... Liszt  
Miss Aline Fredin.  
(With second piano accompaniment.)

Mr. Gorno is a pianist of great ability—one who, if he had so chosen, might have been one of the admired virtuosos on the concert stage to-day. It is of him that Theodore Thomas once said that he was the best reader in America, but Mr. Gorno preferred for many years to devote himself exclusively to the classroom and propagate in others his own extraordinary talent. He has succeeded well in this task, and last night's recital was again in evidence of how much he can accomplish in this direction. His pupils all acquire from him a certain delicacy of touch and velvety finish which peculiarly belongs to the Gorno training. It is so individual that a Gorno pupil might easily be selected from among a number of others.

Miss Mary Fromeyer showed decided improvement in her playing over that of last year. She is exercising more intellectual control, and her emotional, poetic side is developing. This, with her strength and virile touch, speaks well for her future. She played a concerto by Hiller, with second piano accompaniment. Miss Retta Shroder played two Venetian scenes for piano and orchestra by Pirani—the orchestral part being furnished on a second piano by Mr. Gorno. There was both force and delicacy in her execution. Miss Eva Crawford played the Chopin noc-

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turne in E flat with a good deal of poetry and delicacy. The symphonic poem, "Les preludes," by Liszt, for two pianos, was quite a pretentious number for Miss Martha Frank and Miss Retta Shroder, but they succeeded in giving it interpretative force and value. The contrasts were well held. It was a performance worthy of their measure of progress. Creditable, too, was the execution of a Gondolier and Bolero of Reinecke, by Miss Henrietta Huttenbauer and Miss Mary Pierce, and of the prelude and fugue in E flat of Bach's "Well Tempered Clavichord," played by Adolph Stadermann and John Stephan.

Miss Corneille A. Overstreet and Miss Genevieve Seymour Lincoln opened the second program with the Bach Toccata in C minor, arranged for two pianos by Mr. Gorno. It was presented with rhythmic force and clearness and the genuine Bach terseness and spirit. Miss Gwendolyn Clark followed with a trio of piano solos by Schumann and Chopin, the Romanza in F sharp by Schumann being interpreted with a delightful dreaminess and poetic expression.

Miss Helen M. Corbin played (with second piano accompaniment) the Mendelssohn Concerto in G minor for piano and orchestra. She plays with a maturity, repose and self-control far beyond her years. There is good proportion and clearness observed, and there is delicacy as well as strength in her execution. Miss Corbin has decidedly a future before her. Miss Genevieve Seymour Lincoln presented (with second piano accompaniment) the romanza from G minor Concerto by Sgambati and allegro from C minor Concerto by Pierne. She sustained the melody beautifully, and played with a firm touch as well as with delicacy. An intellectual musicianship characterized her development. Miss Corneille Overstreet displayed not the least talent among the pupils in her presentation of "Fruchlingsnacht," by Schumann-Liszt, and "La Fileuse," by Raff. There is poetry in her nature, and her readings are remarkably clear. Perhaps the most noteworthy production of the evening was that of the Hungarian rhapsody of Liszt for piano and orchestra by Miss Aline Fredin. Miss Fredin gave it force and brilliancy. To a finished execution she added the charm of a high musical intelligence. Miss Fredin is to be congratulated.

\*\*\*

The Board of Trustees of the College of Music of Cincinnati, actuated by a generous spirit for the education of poor but talented students of music, has recently shown its appreciation of the work of Dean Van der Stucken at the College by further extending the free scholarship privileges, and in accordance with an agreement between the board and Mr. Van der Stucken there will be awarded three full scholarships for the next three years, to be known as Van der Stucken scholarships. These scholarships will be awarded in the same competitive manner as other scholarships given by the college, each for one year, and renewed if satisfactory progress is shown and all obligations fulfilled by the successful candidates. The awards will not be confined to any particular branch, but applicants will be received embracing the entire college curriculum.

According to the stipulations of the college catalogue, which say: "Free scholarships are established for the purpose of assisting poor but talented young people who study music as a profession, and are conferred by the Board of Trustees upon recommendation of the dean of the faculty," it is Mr. Van der Stucken's determination to give preference in his recommendations to the children of professional musicians in good standing in the Musicians' Union. His course in this matter will be highly commended, and will prove a sincerity of purpose worthy and purely artistic on the part of Mr. Van der Stucken, who is doing more for the professional musicians than is accredited at all times to him. The obligations imposed by the college on free scholarship pupils are certainly not onerous. They are first, "The free scholars must be regular in attendance, obey the directions of the teachers and the rules of the college, be diligent in their studies, and of irreproachable conduct both in and out of the college."

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Second, "The student is obliged to perform when requested by the college, and will not be permitted to accept engagements anywhere without permission of the college authorities." The next academic year begins September 1, and the examinations for free scholarships will be held on Saturday, September 17.

Mr. Van der Stucken left last Sunday for New York from Indianapolis, and is now en route to Europe.

J. A. Homan.

### Bloomfield-Zeiser.

GREAT SUCCESS IN ENGLAND.

THIS paper, in a cablegram and in subsequent mail reports, has recorded the success of the pianist Fannie Bloomfield-Zeiser in London at the Philharmonic concert, April 28, and at a subsequent recital, but the London papers and other documents to hand are evidence that this artist's success was even greater than the skeleton dispatches and immediate letters revealed, and it appears that she made a profound impression. We reproduce the following London notices:

Madame Bloomfield-Zeiser, a young pianist of remarkable finish and distinction, gave a most vigorous interpretation of Rubinstein's D minor Concerto, and established herself at once in popular favor. Her touch and tone are exceptionally fine, and her sense of proportion and just balance is well developed. Her technique is altogether adequate, even when judged by the highest standards, and if her playing of the concerto seemed occasionally to err from excess of force, nothing could have been better chosen for her second solo than the charming scherzo from Liszt's fourth concerto, the passages of which were executed with faultless delicacy and effect. This movement was a good deal better accompanied than the concerto, in which the band were apparently unanimous in desiring a slower tempo than that adopted by the soloist.—London Times, April 29.

The only interesting novelty in connection with the Philharmonic concert of yesterday evening was the first appearance in England of Mme. Fannie Bloomfield-Zeiser, one of the finest pianists ever heard. Brilliant and powerful, correct but with remarkable freedom of style, this performer is, above all, remarkable for her individuality—a quality easy to feel but hard to define. No one ever played the D minor Concerto of Rubinstein precisely as she played it yesterday evening; and certainly no one ever played it more perfectly or, in the more poetical portions of the work, with greater charm. She again distinguished herself in the scherzo of the Liszt Concerto; a bright, tuneful, highly rhythmical movement which, enlivened as it was by Madame Bloomfield-Zeiser, carried away in its turn the admiring and rapturously enthusiastic audience. This lady should have visited us before. Having come at last, let us hope that we shall soon have an opportunity of again hearing her play.

The Liszt scherzo, with its simplicity and geniality, came as a welcome relief after a labored and obscure composition by Frederick Corder, alleged to have for "poetic basis" Browning's "Pippa Passes," but having just as much connection with "The House That Jack Built."—London St. James Gazette, April 29.

The American invasion continues, and the latest invader is Mrs. Fannie Bloomfield-Zeiser, the pianist, of whom so much had been expected. Nor was one disappointed. She is a very remarkable pianist, and I look forward with interest to her recitals. She played Rubinstein's D minor Concerto first. She has great charm and tenderness, and also tremendous vigor and impetuosity—in fact, more than her physical strength enables her always to express. She almost exhausted herself in the tremendous climax of the first movement. For this the orchestra was chiefly to blame, for it accompanied with as much vigor as if the soloist had the strength of a Lamond and a Rosenthal combined. And it would have been too loud for them. Her playing in the scherzo of Liszt's Concerto was beautifully rhythmical. It was, moreover, a model of delicate, fluent and finished technique. She aroused the greatest enthusiasm, being recalled no fewer than six times.—London Star, April 29.

Last night was also a memorable evening, it being the occasion on which the pianist Mme. Fannie Bloomfield-Zeiser made her first appearance in England. She was heard in Rubinstein's piano Concerto in D minor, and later in the brilliant scherzo from Liszt's fourth Concerto.

She possesses great executive power and a crisp, clear touch, the latter quality being well brought out in the Liszt piece. She was recalled several times, her playing being highly appreciated.—London Morning, April 29.

Madame Fannie Bloomfield-Zeiser, a brilliant artist who was born in Austria, brought up in Chicago, and subsequently studied in Vienna under Leschetizky, made her debut with marked success at the Philharmonic Society's concert on Thursday night. Her gifts would undoubtedly have been exhibited to far greater advantage in a smaller hall, and in association with a more sympathetic and sensitive band than that of the Philharmonic, for although she plays with remarkable fire and incisiveness, her stock of physical force is not unlimited, and in the opening movement and finale of Rubinstein's Concerto in D minor she was frequently overpowered by the accompaniment. In the slow movement she had a better chance, and availed herself of it with very happy results. Later on she gave an extremely delicate yet brilliant rendering of the Scherzo from Liszt's Concerto No. 4, a showy but tuneful composition.—London Daily Graphic, April 30.

Notices from the London Morning Post, Daily Mail, and a complimentary letter from Francesco Berger, the honorary secretary of the London Philharmonic Society, appeared in last week's COURIER.

### Joseph B. Zellman Musicals.

This (Wednesday) evening, May 18, at 8:30, at the New York College of Music, 128 and 130 East Fifty-eighth street, Mr. Zellman, basso cantante, will give a soirée musicale, assisted by his pupil, the contralto, Miss Bertha E. Frobisher, and other eminent artists.

### Shannah Cummings.

This young artist, who sang with great success at the recent Springfield Music Festival, made an equal success in a concert in Wallingford, Conn. She sang the soprano solos in "Stabat Mater" and "Fair Ellen," and in the miscellaneous part of the program the aria "More Royal in His Low Estate," from "Queen of Sheba." The applause following this aria was so prolonged that she was compelled to respond with an encore, and delighted the audience by playing her own accompaniment to a charming Spring song.

May 7, at the Fortnightly Club, in Philadelphia, Miss Cummings again charmed and delighted her audience, winning instant favor by means of her most beautiful voice, artistic vocalism and charming manner, and was twice encored, singing Victor Harris' "Madrigal" and Schubert's "The Bee."

Her latest success has been with the Choral Club, in Binghamton, in "The Swan and the Skylark." She sang the part on short notice, and it is an evidence of her fine musicianly qualities that with so few hours of preparation she did such a delightful piece of work. Here are some Binghamton press notices:

Miss Cummings has a very lovely high soprano, and her part as the Skylark gave her an opportunity for floriture work which was as delicate and limpid as the notes of a bird. The carrying quality of her voice was well shown when she trilled her high roulades perfectly distinct over the full force of the chorus. Later on the program she sang to her own accompaniment on the piano Nevin's "April" and Weil's "Spring," and in response to applause that shook the building she gave Gounod's delicious "Sing, Smile, Slumber."—Binghamton Chronicle.

Although Miss Cummings had never sung "The Swan and the Skylark," with a few hours practice she mastered her role, a difficult one, and left an impression that she was equal in every respect to the emergency. For her detached numbers Miss Cummings sang two ballads, Nevin's "Twas April" and Weil's "Spring Song." This pleased the audience immensely, as to the brilliancy and flexibility of a very sweet voice she added the novelty of playing her own accompaniments. There was a decided charm in this, and after repeated recalls she came back and sang Gounod's "Slumber Song."—The Leader.

The loud and prolonged applause which followed the soprano's (Miss Cummings) solo last evening showed their entire satisfaction. Miss Cummings sang two ballads with so flexible and melodious a voice that the audience refused to be satisfied until she responded with Gounod's "Slumber Song."—The Republican.



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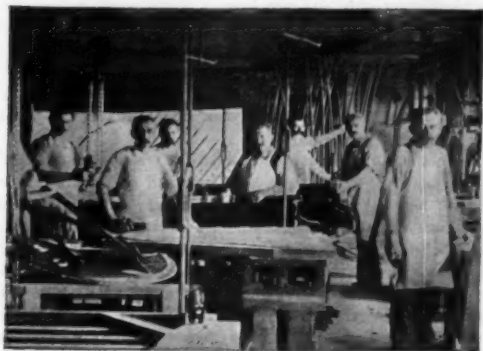
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## AN ART INDUSTRY.

By W. P. DANIELS.

THE inspection of the shipping books of some of the great piano manufacturing firms of our country would disclose some very interesting facts respecting this popular instrument, and amply verify Longfellow's familiar line that "music is the universal language of mankind." Pianos have found their way into the homes of every civilized and almost every uncivilized country of the world, and it is interesting to note with what curiosity and almost awe they are regarded in some regions. It is also

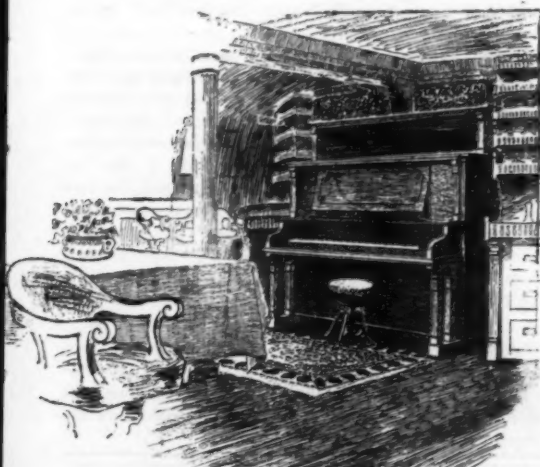


Making the Sounding Board.

highly complimentary to the inventive genius and mechanical skill of our makers that American pianos are able to withstand the long and rough journeys and the frequent changes of temperature to which they are often subjected. The correspondence of a large export manufacturer occasionally supplies very entertaining reading. Here is part of a letter from Japan, received shortly after the Japanese-Chinese war by one of our most prominent houses: "Your piano has had as eventful a career, in some ways, as any in Japan, I suppose. The steamer it came on was captured and held some weeks by the Chinese. On arriving late in Japan it had to be transported over sundry railroads, and at last by terrible roads conveyed on a hand-cart 70 miles over two high mountain ranges. Since then it has passed through a cold winter and hot summer, both unusually damp. In spite of that, and the fact that it has not been tuned since leaving your warerooms, it retains its pitch and tone delightfully." And the following communication from Persia illustrates some transportation problems successfully overcome:

SEIR, Persia, August 30.

My piano has come. It has been more than 13 months on the way from Boston. About three weeks ago we had word that the piano was at Khoi, about 90 miles from



Music Room on Board the "St. Paul"

here. It had taken almost two months to get it from Trebizond to Khoi. After trying for a week to devise some method for bringing it the rest of the way, we finally sent our man Shimoon over to get it. He says that they had a very hard time going over the high mountain pass between Selmast and Gavilan. There were two great carts, one with the piano and the second with three heavy boxes. The carts are great lumbering three-cornered things, shaped like a wedge, on two wheels which have no spokes—just solid wooden things with iron tires.

When it came to go down the mountain the difficulty arose. From the cart carrying the piano Shimoon had taken out the oxen and buffalo which had hauled it up, and then he sat on the narrow end of the cart and coasted

down the side of the mountain, using the point of the cart for a brake by sticking it into the ground at intervals.

Well, what a job it was to get that piano into our house! These city houses were not built for pianos. It took two missionaries, eleven men, three languages and a tremendous amount of time and shouting to get that piano up the stairs. At last it safely reached the top porch which connects with our house in the rear. There the piano was taken from the box with as much speed as possible, so that the weight should not break down the porch. There was no difficulty in getting it into the kitchen, but it had to go through two more doors, which were altogether too narrow; so the doors were taken from the hinges, and then they simply took a hammer and knocked out the door frames, sills and a large quantity of mud and plaster. When the piano was safely through we just had some men come with mud and plaster and put the door frames back in their places.

Well, at last the piano was set up in its place and I proudly sat down before my beloved instrument (Mason & Hamlin) and struck the first chords of "America," which was to be the dedicatory piece.

The modern piano is so constructed, scientifically, that it shall be able to withstand these long journeys and frequent changes of temperature and climate, and nowhere does it receive a more severe test than that to which it is subjected on board ship. Nevertheless most of the great ocean liners are provided with pianos. Herewith is an illustration of the piano made for the steamer St. Paul by the Mason & Hamlin Company, which house has furnished pianos to a dozen or more of our great ocean greyhounds.

One would naturally suppose that the solidity and strength requisite to enable the piano to withstand such trying natural conditions would somewhat impair its delicacy and refinement of tone and artistic quality. That such is not the case, however, can be readily understood by visiting the factory of the Mason & Hamlin Company in Boston, where these instruments are made, and looking into their general method of construction.

A piano may be said to be built up as follows: First, an iron plate across which the strings are stretched; behind

this the sounding board, which reinforces and amplifies the tone of the vibrating strings, and back of these, supporting both, a heavy frame of timber. The plate and frame represent the solid foundation which supports the whole structure, but it is in the sounding board of the piano that its very soul may be found.

In this department of construction Mason & Hamlin have recently introduced improvements of great importance, and the care and skillful precision with which the sounding boards are made are not equalled in any factory in the world. The tone quality and duration of tone in a piano depend largely on the construction of the sounding board; even the grain of the wood employed in making them is an important consideration, and is scrutinized and matched with the greatest exactness. The ribs of the sounding board, which are the narrow strips of wood fastened diagonally across its back, by means of which it obtains its arch or "crown," are made from the best quality of spruce, absolutely straight grained, the larger grained ones in the middle of the board, and gradually diminishing toward either end. This is but one instance of the care and attention to detail which are bestowed upon the construction of the piano at every stage of its progress, and are essential to the production of a perfect art work capable of inspiring the pianist or composer.

At the present day so universal is the demand for pianos that they can be found even in houses of most modest pretensions, and it is not strange that they have come to be regarded by unmusical people as necessary articles of furniture. For this reason the appearance of the case is oftentimes the most important consideration. The demand for handsome cases, artistically designed, is constantly increasing. More than ever before architects and designers are devoting their attention to originating designs for piano cases, and artists are called into requisition for their decoration. The Mason & Hamlin Company, which has always been famous for its cabinet work—so much so that as long ago as 1873 at the Vienna Exposition it received special commendation for this branch of its work—has

recently devoted a separate department to building piano cases after artists' designs. Scarcely less important have been its achievements in perfecting the case designs of those styles always carried in stock. Appreciating the vogue of old Colonial mahogany furniture, this firm has recently brought out a piano modeled after these lines, an illustration of which is appended, which for correctness of proportions and beauty of outline cannot be excelled.

## Gaylord in Buffalo.

Miss Margaret Gaylord, soprano of Plymouth Church, Brooklyn, left on Monday for a fortnight's visit in Buffalo, N. Y., where she was soprano of Lafayette Presbyterian Church for several years. This is the church of which John Lund is now musical director, and of which Sanford L. Norcott (now of Judson Memorial Church) and F. W. Riesberg (now of Rutgers Presbyterian) were formerly organists.

## Brooklyn Teachers' Association.

The concert on Friday evening at the Academy promises to be a noteworthy event, as all the teachers of the city are interested. This is the array of artists: Miss Shannah Cummings, soprano; Mrs. Katharine Bloodgood, alto; W. Theo. Van Yox, tenor; Forrest D. Carr, bass; Miss Jessie Shay, pianist, with F. W. Riesberg as accompanist. The concert is under the direction of principal of School 19, Edw. B. Shallow.

## Stella Hadden-Alexander in Nebraska.

This brilliant pianist and intellectual woman is being made much of just now in Lincoln, Neb., where she played at the May Festival. The following excerpts are from the *State Journal* and other papers:

Mrs. Alexander obligingly played a number of selections especially requested by those present. Her "Winty Wind," by Chopin, was a most realistic bit of impression-



ist tone-painting. It portrayed the concentrated fury of all Nebraska's winds.

The enthusiastic applause bestowed upon Mrs. Stella Hadden-Alexander is not often accorded to a pianist. The poetic fire of her playing took the audience by storm. Her marvelous strength and unusual technic were momentarily forgotten in the dramatic fervor of her interpretations.

Mrs. Alexander was called on for a number of selections, which she gave with charming grace and with a freedom from affectation and conscious superiority that won the hearts of all of the Lincoln pianists. Her work was more in the line of refined and poetical compositions than in the artists' recital the other night, and showed her to be a player of much versatility and genuine musical feeling.

The regular reception to the visiting ladies who had assisted in making the May festival such a brilliant success was announced for yesterday afternoon. On account of the early departure of a number of the ladies Mrs. D. A. Campbell hurriedly improvised a little meeting yesterday morning in order that none might go away without receiving some social attention. It proved to be a most delightful morning musicale. Mrs. Alexander delighted the guests with three piano solos. Master Harry Briggs gave a piano number and received many compliments, particularly from Mrs. Alexander.

Mrs. Alexander added a tarantelle by Moszkowski as encore to her first number, and then contributed Grieg's Norwegian Bridal Procession as an encore. She declined an encore after the Liszt Rhapsody, when a little more piano music might have been put in without injuring the program. Mrs. Alexander has fairly earned the title of artist. A hearing of one of her full programs is necessary, however, before it is safe to attempt to classify her among the many good pianists before the American public. Her playing last night gave an impression of great technical attainments and the possession of a free, brilliant tone. As an interpreter of MacDowell she must take a high rank. The musical people of Lincoln would welcome an announcement of a recital giving her an opportunity to show her gifts more than she could last night in but two numbers.

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17 RUE DE LONDRES,  
BRUSSELS April 20, 1898.

THE report that Ysaye has accepted the post of "chef d'orchestre" in New York was confirmed in Sunday's issue of the *Guide Musical*. His resignation as professor at the conservatoire has also been accepted. Therefore there is no more room for doubt. There is loud lamentation among his friends and admirers. His going is an irreparable loss, not only for his pupils, by whom he has always been regarded as little less than a god, but by the entire musical world.

His influence has been of immense benefit, not only in forming artists, in which his success is remarkable, but in every way stimulating and elevating the public taste. In one of my earlier letters I gave a translation of an article that appeared in *l'Art Moderne*, showing forth what Ysaye had done for music here in Brussels.

His wonderful art and enthusiasm has had a far reaching effect; he has done infinitely more for his pupils than to simply teach them the violin; he has communicated to them some of his own enthusiasm and inspiration and love of the true and beautiful, so that he has formed here a galaxy of young artists who do him great credit, and who are already making for themselves important plans. I take pleasure in especially mentioning the Quatuor Zimmer, formed by some of Ysaye's advanced pupils, or rather they are no longer pupils but artists, as can be easily judged from their playing. This quatuor gave four séances during the winter, playing several of Beethoven's quatuors, as well as some modern music, with good style and understanding. A trio by Edouard Lalo, the part for piano being played by Mr. Storck, the well-known professor of piano, was especially good.

At the last séance, which took place March 31, the program included, besides a trio and quatuor of Beethoven, a concerto of Bach for two violas, with accompaniment of three cellos and a contre-basse. Leon Van Hout, professor at the conservatoire, played the part for first viola admirably. Another string quartet of young artists is the Schörg Quatuor, which in two séances gave programs including quartets by Beethoven, Schumann, Franck and Brahms, and they were well played.

I write of these quartets and the programs chosen (as these young artists assuredly deserve to be encouraged) as instances of the good influences Ysaye has exerted among his pupils. The Quatuor Ysaye has left a great void in the delights of chamber music this winter.

It is true that Mr. Thomson's coming to settle in Brussels must be looked upon in the light of a great consolation as well as an immense advantage, but he has not been here long enough yet to become the idol of the public that Ysaye is, and we can only deeply and sincerely deplore the sad fact that Ysaye is to be no longer among us. I feel confident, however, that what is so great a loss to us will prove an infinite gain to the United States. I am sure that Ysaye will stir up much enthusiasm and will

give new life to the musical movement in New York. Still in many ways there seems to me disadvantages in so great a virtuoso giving himself up, which he will be obliged to do more or less, to the training and leading of an orchestra, and, although as violinist Ysaye has no superior, this great master has not yet attained the superiority of the Germans as "chef d'orchestre." He leads as the great musician that he undoubtedly is, but he has not thus far attained to the complete control of his orchestra that is possessed by such leaders as Mottl, Richter and Weingaertner. I am sure the difference will be at once observed between Seidl and Ysaye.

In leaders of orchestra Brussels is still far behind Germany, and this is especially noticeable after having heard Mottl and Weingaertner, as has been the case this winter, lead the same orchestra; the contrast is very marked.

At the conservatoire where Mr. Gevaert leads, the movements are all dragged to an almost painful degree; there is correction, and the orchestra itself is excellent and the instruments are good, but there is a most decided lack of life and color, and with Mr. Dupont, leader of the popular concerts, there is much to be criticised as regards a careful and musical interpretation. Our "chefs d'orchestre" here would do very well to take some lessons from their German neighbors. Therefore, although Ysaye is still not yet on the same level with the Germans as "chef d'orchestre," Brussels cannot afford to lose him, and it is with the deepest regret that we bid him farewell, and I am sure I express the sentiments of all Brussels when I say that, in spite of our sorrow at losing him, we wish him the best of luck and success in his new enterprise.

As the opera season wanes its brilliance increases. Van Dyk is here now singing in "Tannhäuser," "Lohengrin" and "Manon," and with his usual success. Everyone agrees in thinking that although his voice seems tired and to have lost some of its freshness (which surely is not to be wondered at after a season of Wagnerian roles), still his interpretation is so fine, his understanding of the personage and phrasing is so complete that his listeners are subjugated and charmed. I consider him an ideal Lohengrin; he seems in very truth the mysterious knight, and to be penetrated with the beauty of the character. He not only shows himself a great artist in putting into relief the artistic beauty, but he expresses the intellectual side as well, making us feel the thought and sentiment which Wagner wished to express. This is the highest expression of art, to penetrate the listeners with the same sentiments that inspired the author and are communicated to us by the artist.

In this way of understanding and expressing art we can penetrate into the inner sanctuary of true art, which cannot fail to elevate and strengthen all who study it with the proper spirit. All this applies equally well to Van Dyk's singing of Tannhäuser. His comprehension of the role is very remarkable, putting into strong relief the salient phases of the character and the influences in their subtle effects. The first performance of "Manon" will not take place until Monday, so I must leave that for next time.

What I have said in regard to Van Dyk is also applicable to Miss Marie Brema, who has just been giving a series of performances here—"Orpheus" and "Samson and Dalilah." Her voice has lost a great deal since last year, and it is especially noticeable in the role of Dalilah, which is far too low for her range of voice, so that the medium notes are quite without timbre, whereas the higher ones, F and G, for example, were clear as a bell. It is a great pity to spoil a fine voice by giving it work to which it is unequal, and this is Miss Brema's case. In "Orpheus" the lack of voice is not so marked, as the role is more suited to her range, but both as Orpheus and Dalilah her acting is so wonderful and the interpretation shows such consummate art that we easily forgive defects of voice.

"Les Maitres Chanteurs," as it is called here, has been one of the great attractions at the Opéra this year. After

hearing this wonderful work of genius it is almost impossible to realize that anyone with any appreciation of music could have written the following in regard to it, nevertheless it is true that in 1885, in the *Revue des Deux Mondes*, appeared these words: "This music of 'Les Maitres Chanteurs' is not only tiresome and boring, but ugly. Two important things are lacking, rhythm and tone" ("le rythme et la tonalité"). We either have different ears to-day or else understand very differently.

This music seems to me absolutely sparkling with life and melody and means so much; there has been so much written about this great work that it would be superfluous for me to enter into any analysis. I was, however, enthusiastic over the opera, although the representation was but an indifferent one; still, the beauty of the work is so great that it makes us even overlook, although we cannot help regretting, an indifferent interpretation. One enthusiastic artist told me that she had subscribed for all the performances of the "Maitres Chanteurs," and was simply overwhelmed with its beauty and drank that in without criticising the performers.

I am told that early in the season it was more carefully given, but now it is a somewhat lazy and go-as-you-please affair. Mr. Flon by no means has a very strict discipline and does not seem to tire himself in wielding his baton, whereas the musicians in the orchestra saw away on their instruments with about as much soul as if they were in reality sawing wood. Among the artists on the stage the men were not so bad. Mr. Seguin, as Hans Sachs, was excellent, by far the best. Mr. Jourmet as Pogner was also good and has a fine voice. Mr. Gilibert as Beckmesser did well, but Mr. Cossira was by no means an ideal Walter. Mlle. Mastio, although very pretty, did not do justice to the part of Eva, either in singing or acting.

"Les Maitres Chanteurs" was first given in Brussels, in 1885, but since 1889 it has been laid on the shelf until this winter, when probably, following the example of Paris, it was again brought out here, and with success. It is quite to the taste of the Brussels public and has constantly drawn good houses. "Hänsel and Gretel" has been one of the novelties this year. Much curiosity was evinced as to how this exquisite little opera would take here. To judge by the night I was there, it had but little success, for the house was almost empty; still, there have been a good many performances of it.

I found the music simply delicious. It is perfect in its way, thoroughly musical, and so expressive and descriptive. The performance as a whole was pretty good. Madame Landouzy as Gretel was rather too much of a ragamuffin instead of the poetical little German peasant girl that Humperdinck's music conjures in our imagination. "Fervaa," by Vincent d'Indy, was again brought out with little success. Nearly everyone says it is uninteresting. The hundredth performance of "Herodiade" took place a few nights ago. Massenet came from Paris in order to be present. He did not, however, lead the orchestra, as some expected, but was modestly hidden in a box until he was called before the public.

The last nights of "Faust" and "Manon" are advertised for this week, and in a few days the opera will be closed and the orchestra will migrate to their summer quarters, the Vauxhall. Next week the last concert of the season will take place. It promises to be a most important affair. It is to celebrate the twenty-fifth anniversary of Mr. Dupont's career as chef d'orchestra. Van Dyk and Madame Caron are to take part, but of that and the account of recent concerts I will give in my next.

HELEN S. NORTH.

#### Trieste.

Goldmark's "Queen of Sheba" was on March 17 produced for the first time at Trieste. The difficult tenor part was assigned to Giuseppe Cremonini. Although he was somewhat embarrassed at first, he received warm applause in the second act.

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## Boston Music Notes.

BOSTON, Mass., May 14, 1898.

**M**ISS HELEN WRIGHT leaves this week for the Cincinnati Festival, and before her return will sing in oratorios in New Jersey and New York. Miss Wright is considering a very flattering offer to join one of the best concert companies next season.

The laurel wreath which was presented to Mr. Zerrahn at the last concert of the Handel and Haydn Society was the gift of Mrs. M. D. Shepard, who has been associated with Mr. Zerrahn at the State musical festivals in New Hampshire as pianist for thirty years.

Mrs. L. P. Morrill announces a pupils' recital to take place at Pierce Hall on Thursday evening, the 26th inst.

The thirty-ninth recital of the Virgil Clavier School of Boston will be given on Monday evening by Miss Elza Lothner and her pupil, Miss Laura Anderson, assisted by Miss Helen L. Trickey, violinist. A delightful program has been arranged for this recital.

Walton Crocker has resigned his position as tenor in the choir of the First Church, on Berkeley street.

The following is the program for Arthur Hubbard's pupils' recital to be given in Association Hall on Wednesday evening, May 25:

Violin Solo.....	Carlo Ondricek.	
Villanelle.....	Ruby Cutter.	Dell' Acqua
Angel's Song.....	Chas. L. Hill.	Mascheroni
Ave Maria, violin obligato.....	Jennie Paine.	Raff
Lorelei.....	Zella Cole.	Liszt
Duce di tanti eroi, Maometto secondo.....	L. W. Flint.	Rossini
Ave Maria, violin obligato.....	Margaret Roche.	Mascheroni
Spring Song.....	Dr. Joseph Dutra.	Becker
O cieli azzurri, Aida.....	Hattie Goddard.	Verdi
Dreams.....	Helen Day.	Wagner
Che faro, Eurydice.....	Ruby Cutter.	Glück
Ah fors é lui, Traviata.....	Michael J. Dwyer.	Verdi
Cujas Animam, Stabat Mater.....	Hattie Goddard.	Rossini
Hear Ye, Israel, Elijah.....	William Nye.	Mendelssohn
Quintet from Meistersinger.....		Wagner
Miss Maxim, Helen Day, Mr. Hill, John Dyer,		
William Nye.		

The closing exercises of the Faelten Pianoforte School for this season will be held in Steinert Hall June 20 and 21, afternoon and evening. Besides numerous private rehearsals, eleven public recitals have been given by pupils of the school this winter. Seventy-eight students played at these recitals, and with the exception of a few ensemble numbers the entire programs were performed from memory. Two students, Miss Nellie Dean and Wm. Dietrich Strong, each gave a whole evening's program. A recital by pupils will take place this afternoon in Steinert Hall.

Miss Muriel Palmer made a great success of the contralto solos in "The Messiah" at the Sherbrooke festival, her deep, rich voice being exactly suited to the music of "The Creation," which so many singers find so trying.

Miss C. Marcia Craft has been engaged for the festival at St. Johnsbury, Vt., on the 19th and 20th. She will sing the soprano part in "Elijah," "Dich Theure Halle," from "Tannhäuser," Elsa's Dream from "Lohengrin," in the septet from "Lucia," and in the trio from the last act of "Faust." Miss Craft, who is studying with Charles R. Adams, has made rapid progress in her art during the past year.

The pupils of Miss Clara E. Munger gave their annual recital on Thursday evening in Steinert Hall, when they sung the following program:

Through the House Give Glimmering Light..... Beach  
Come Unto These Yellow Sands..... Beach  
Mrs. Rice, Miss Richardson, Mrs. Barnes, Mrs. Austin.

## SOUSA'S GRAND PATRIOTIC SPECTACLE

"The Trooping of the Colors."

Boston, May 18; Portland, May 19; Providence, May 20; Worcester, May 21; Albany, May 23; New York, May 24 (Metropolitan Opera House).

La Libellule.....	Miss Carter.	Saint-Saëns
Aria, Jeanne d'Arc.....	Miss Adams.	Bemberg
Quis est homo (Stabat Mater).....	Mrs. West and Mrs. Austin.	Rossini
Aria, Samson et Dalila.....	Miss Haynes.	Saint-Saëns
Chanson d'Amour.....	Mrs. West.	Beach
Jewel Scene (Faust).....	Mrs. Rice.	Gounod
Quartet, Little Brown Bee.....	Mrs. Rice, Miss Richardson, Mrs. Barnes, Mrs. Austin.	Beach
Indian Bell Song (Lakme).....	Miss Lincoln.	Delibes
An Autumn Storm.....	Mrs. Austin.	Grieg
L'Eclaire.....	Mrs. Perkins.	Lalo
Die Nachtigall.....		Wallnöfer
Blätter lässt die Blume fallen.....		Franz
Frühlingstrost.....		Brahms
Weg der liebe.....		Brahms
Die Meere.....		Brahms
Die boten der Liebe.....	Mrs. Rice and Mrs. Austin.	Brahms
Le Papillon.....	Miss White.	Logé
Réverie.....		Massenet
Tu me dirais.....		Chaminade
Les Filles de Cadix.....		Delibes
Meine Liebe ist grün.....	Miss Bate.	Brahms
Dich Theure Halle (Tannhäuser).....	Mrs. Barnes.	Wagner

Jerome Hanshue is engaged with the Castle Square Opera Company in Brooklyn, N. Y., this week of May 23.

There was a grand festival concert at the West Medford Baptist Church on the evening of May 3, when a chorus of twenty-five voices and a stringed orchestra of twenty pieces from the Daudelin School of Music appeared. The chorus was under the direction of E. N. Saville. William E. Crosby, organist, and J. Daudelin, director.

The annual meeting of the Handel and Haydn Society takes place on May 23, and it is expected there will be lively balloting. The Boston Daily Record has the following to say of the present condition of affairs in the society:

Some of those members of the Handel and Haydn Society who suffered defeat at the last annual meeting, when a board of government antagonistic to Mr. Lang's conductorship was elected, have not accepted defeat gracefully, but propose to make an endeavor to reinstate the former board of government.

Last night a meeting of these members was held at the rooms of the Harvard Musical Association, 1 West Cedar street, in response to a circular which read thus:

"If in sympathy with a movement to restore the control of the Handel and Haydn Society to the gentlemen who were so long identified with its management, and who were forced into a position last season whereby they considered it their duty to resign, you are requested to meet at the rooms of the Harvard Musical Association, 1 West Cedar street, corner of Chestnut street, Tuesday evening, May 10, at 8.

"J. D. ANDREWS,  
"G. H. MEADER,  
"R. J. ELDER."

The meeting was, of course, secret, but it is understood that those present discussed the plan of making another fight at the coming annual meeting, and if successful in electing their ticket, which will be practically the board of two years ago, to reinstate Mr. Lang as conductor.

Of the former officers E. B. Hagar, vice-president, has publicly announced that he was out for good, and that he should never enter a meeting of the society again. A. P. Browne, president, and C. W. Stone, secretary, have not been as pronounced in their statements.

One notable fact in connection with the present movement is that with hardly an exception the fifty-six members who withdrew have not attended the rehearsals of the society during the past year, and retain their membership only because they hold twenty-year membership tickets.

If the old board can rally to their support enough of these former signers, who still retain a voice in the administration of affairs, though having none in the actual work of the chorus, they may precipitate an interesting fight.

There is no question as to the feeling among the working members of the society, and they will undoubtedly resist any attempt to restore the old order of things.

A number of new members equal to those who withdrew have been admitted during the past year, and naturally they have never met.

## National Congress of Musicians.

OMAHA.

**T**HE following official information reaches THE COURIER, and is published for the purpose of making clear the difference and distinction between a scheme called the National Congress of Musicians, to be held in Omaha, and the official musical event of the Omaha Trans-Mississippi and International Exposition, which is directed by Mr. Willard Kimball. The information we refer to is sent by those who are interested in the National Congress of Musicians, and reads:

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MRS. WM. P. HARFORD, MRS. D. C. GIFFERT, MRS. JENNIE E. KEYSOR, MISS KATE MCHUGH, MRS. EDITH M. REED.

OMAHA, Neb., May 11, 1898.

## Editors The Musical Courier:

Will you please print the following in order to correct a false impression:

The engagement of lecturers and artists for the National Congress of Musicians, to be held in Omaha, has nothing whatever to do with the musical department of the exposition. All congresses held in Omaha during the exposition are under the Bureau of Education, which is a separate department. The musical department is under the direction of Willard Kimball, whose agent Miss Julia Officer is. The congress is being organized by Homer Moore for the Bureau of Education. The two departments have nothing in common, each being supreme in its own sphere.

Dr. Gerrit Smith has accepted a place upon the executive committee and will represent New York. The following essays will be read: "The Soul of Beethoven's Music," by Albert Ross Parsons; "Music as a Factor in an American Education," by Geo. C. Gow, Vassar College.

From the same source this additional information has come to hand:

Preparations for the National Congress of Musicians, to be held in Omaha in the near future, have progressed far enough to render it possible to submit an outline of the work to be presented and a partial list of those who are to take part in it. Much remains to be done perfecting the programs for the recitals and concerts, the details of which will be announced later on.

The Congress will begin its sessions on the morning of Thursday, June 30, and will close on the evening of Monday, July 4. The days will be devoted to essays and recitals, the evenings to concerts. The Trans-Mississippi Exposition has very generously placed at the disposal of the Bureau of Education, for these concerts, the Thomas orchestra and the Auditorium upon the Exposition grounds. It may be truly said that there is no finer concert room in the country than this Auditorium, and the great orchestra, organized and drilled by America's leading conductor, needs no word of commendation.

As the first step in the organization of the Congress, the Bureau of Education appointed Homer Moore chairman of the executive committee of the Congress and authorized him to select six gentlemen to constitute the remainder of the committee. Five have already accepted the positions offered them. They are as follows: Louis C. Elson, Boston; William H. Sherwood, Chicago; Ad. M. Foerster, Pittsburg; Ernst R. Kroeger, St. Louis, and John C. Fillmore, California. These gentlemen are representative musicians of national reputation, leaders in the advancement of arts in their sections of the country. Mr. Elson, musical editor of the Boston Advertiser, is a writer, lecturer and teacher second to none in the United States. Mr. Sherwood is universally characterized as "America's greatest pianist" and is moreover a composer of marked ability. Mr. Foerster is one of the most original of our native composers and is especially successful in the clas-



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sical forms. Mr. Kroeger is pianist and composer, the director of a fine music school and a writer upon musical subjects. Mr. Fillmore is a specialist in that department of Indian ethnology which pertains to music, and is one of the best known original investigators in that domain in the world.

The program for each day includes four essays upon carefully selected subjects, two recitals and an evening concert, as stated above. Among the subjects and their expounders already determined are the following: "The Beautiful in Music and in Nature," Johannes Wolfram, of Cleveland; "The Piano and Emotion," Constantin Sternberg, of Philadelphia; "The Relativity of Tones," A. J. Goodrich, of Chicago; "Our National Music," Louis C. Elson, of Boston; "Music in the Public Schools," N. Coe Stewart, of Cleveland; "The Harmonic Basis of Indian Music," John C. Fillmore, of Claremont, California; "Indian Music and Ethnology," Miss Alice C. Fletcher, of Washington, D. C.; "The Influence Upon Music of Greek and German Mythology," John S. Van Cleve, of Chicago; "Music and the Development of Child Individuality," William L. Tomlins, of Chicago.

It is the intention to devote this Congress particularly to the advantage of American music and American musicians. Omaha is a typical American city; it is situated almost in the centre of the country; its exposition is for the purpose of bringing the people of every State in the Union to a fuller realization of the vastness of our natural resources and of the immense field for expansion and development which only the years are needed to consummate. No more fitting opportunity will ever be presented than this one for the advancement of Americanism in musical art and the generous co-operation of the leading musicians of the whole country insures its fulfillment. The American composer is to have right of way at every concert and recital and his productions will be placed side by side with the greatest works Europe has given us. Monday, July 4, will be called "American Music Day," and will be devoted especially to a discussion of the various phases of American music, past, present and future. The programs will be made up of compositions by Americans and an earnest effort will be made to so celebrate our national holiday that it will mark an epoch in the history of music on this continent. Saturday, July 2, will be called "Indian Music Day," and will be devoted to an exposition of the results of original research in the music of the aborigines of Alaska, the United States and Mexico. The services of John C. Fillmore, principal of the musical department of Pomona University, California, and of Miss Alice C. Fletcher, of Washington, D. C., have already been secured and they will deliver addresses upon the music of the Indians of the United States. They will be assisted by Francis La Flesche, an Indian, now a resident of Washington, D. C., who will sing a number of Indian songs to illustrate the addresses. Mr. Fillmore and Miss Fletcher are original investigators in the domain of Indian music, and are well known to ethnological students, not only in America, but in Europe. They will not only give to the world for the first time, at this Congress, a number of most important facts but recently discovered, but will also advocate some theories relative to what may be called natural selection in musical evolution, which will without doubt shed valuable light upon the very important subject of the nature and origin of primitive music. It is expected that two other investigators, well known in their departments, will co-operate with Mr. Fillmore and Miss Fletcher, and deal with the music of the Alaskans and of the Aztecs. The evening concerts will be devoted to compositions founded upon Indian themes, among which will be heard the famous "Indian Suite" recently composed by MacDowell and a symphonic poem composed by Ernst Kroeger, of St. Louis.

#### Frœhlich School Concert.

The annual students' concert occurs in Y. M. C. A. Hall, Harlem, on June 3, and the public may expect a good one. Prominent on the program will be compositions by the director, Severin Frœhlich, both vocal and for violin. Other composers represented will be Brahms, Schumann, Chopin, Mendelssohn, Lachner, Leschetizky, Grieg, Leonard, de Beriot and Thomas.



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#### "Fra Diavolo" at the American.

TO take "Fra Diavolo" quite seriously, even as a comic opera, seems out of the question at the present day. It has been upon the stage too long. It may soon celebrate its diamond wedding if there is anyone left who will attend the ceremonies. True, there are some portions of Auber's music that convey, notwithstanding the thinness of orchestration, an impression of life and gaiety not altogether unattractive; but these are oases in a meaningless desert, and can only stand out in attractive freshness when imbued with delicacy of sentiment and of art.

The presentation by the Castle Square Company was, taken altogether, crude and abounding in too strong contrasts. Would-be-humor pervaded even the scenes which spoke plainly for themselves without interpolated chro-



MARION IVEL.

mosque touches. A minority present rippled into laughter, it is true, during the unnecessary absurdities in Zerlina's disrobing scene, and were amused by the antics of Giacomo and Beppo during the best chorus singing of the evening—the excellent pastoral chorus in the third act. Perhaps the company felt it time to give the minority their innings. The chorus sang fairly well also in the first part of the finale to the second act, but in the last part there were some bad breaks in the orchestra and false notes among the singers. The overture was well played.

The central figure, Fra Diavolo (Thomas H. Persse), was romantic enough to captivate maidens in their teens and in their forties. He was fascinating, graceful and put into his smile and glance that touch of sardonic humor which the role demanded. His best song, really beautiful in tone and expression, was the serenade in the second act. The barcarolle in the first act also won much applause. So, too, did the romanza "On Yonder Rock Reclining" by Zerlina and Fra Diavolo, and it gave opportunity for some excellent acting. Edith Mason (Zerlina) was at her best in this and in the prayer to the "Holy Virgin," her high tones being especially clear and full. The humorous duet "I Don't Object" between the English tourist, Lord Allcash (Arthur Woolley) and Lady Allcash (Bessie Fairbairn), presented some clever acting also, and it was sung with spirit. Jay C. Taylor, as Lorenzo, Captain of the Carbineers, was not devoid of some merit as a singer and was properly stiff and straight as a soldier. The other characters were Beppo and Giacomo, William Woolf and

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Next week, owing to numerous requests, the fine performance of "Faust" will be repeated, with a cast including many of the best soloists in the large company. There will be in all 150 people in the production.

MARION IVEL.

One of the most promising young singers of the Castle Square Opera Company is Miss Marion Ivel, who is but nineteen years old, and has already appeared in such roles as Lady Allcash, "Fra Diavolo"; Ruth, "Pirates of Penzance"; Martha, "Faust"; Lady Jane, "Patience," &c.

Miss Ivel, as her picture proves, is a very handsome and stately young woman who has met with considerable success as an elocutionist prior to her engagement in opera.

This week Miss Ivel appears with the Castle Square Opera in Brooklyn, playing in "Cavalleria Rusticana" and "Pinafore." The Yankee spirit is very pronounced in Miss Ivel, and she comes by this naturally, having been born in Boston.

#### Bernard Sinshelmer.

The difficult compositions played lately at entertainments by Bernard Sinshelmer, the violinist—among them the celebrated "Parsifal" paraphrase by Wilhelmj—point him out as one of the most ambitious among resident violinists. And his execution and improvement in expression seem to keep pace with his ambition.

#### Virgil Pianists in Brooklyn.

Albert Burgemeister and Miss Florence Traub, talented pianists of the Virgil Piano School, will play at a benefit concert at Historical Hall, Brooklyn, N. Y., Friday evening, May 20.

The proceeds are to be devoted to aiding the educated poor in Brooklyn. The society having this particular work in charge is under the direction of Miss Mary A. Fisher, who is also the founder.

#### Barron Berthald's New Teacher.

The constant development and improvement in Barron Berthald's voice is beginning to surprise his friends. Some of them insist that he has been studying with some teacher since last they heard him. "Tell us now honestly, you have been studying with someone, haven't you?" said an inquiring musician to him the other day. "Yes," said Mr. Berthald, "I have; with myself."

The results seem to be satisfactory, judging from these comments upon his singing at festivals in the West:

Mr. Berthald's fine voice won him an ovation. It is clear, rich, sweet and powerful and possesses attributes of greatness. His singing of the Preislied from the "Meistersinger" was a masterpiece.—Courier-Journal, May 12, Louisville, Ky.

From "The Meistersinger" several selections were given, but the gem of the program was the singing of Walter's Preislied by Mr. Berthald. This young tenor, who has been heard here before, brought out exquisitely all the sweetness and tenderness that the master composer put into the music of the song.—Louisville Commercial, May 12.

The bright particular star of the evening, however, was Barron Berthald, the man who became famous in a single night a few years ago. In the two selections which he presented, the Preislied and Lohengrin's Narrative, he aroused the greatest enthusiasm and was forced to respond to many enthusiastic recalls. His voice is of great carrying power and of fine quality.—The Louisville Dispatch, May 12.

Barron Berthald sang the Prize Song from "The Meistersinger" and earned an ovation. His manly, virile voice and hearty way of singing insure him a welcome from any audience, and he got a royal welcome to-night. Later he sang an aria from Verdi's "Lombardi" with equal success. He combines in a rare degree the charm of the lyric style with the vigor of the dramatic.—(Ann Arbor) Detroit Tribune, May 5.

CARL E.

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## THOMAS' WORK IN CHICAGO.

THE close of the season of the Chicago Orchestra, under the direction of Theodore Thomas, gives an opportunity to illustrate the work done by him during the period of his Chicago incumbency, and that work can best be judged by the study of the following statistical record and information:

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Symphony No. 3, Eroica, op. 55. '92, '94, '95, '98.  
Symphony No. 4, B flat, op. 60. '93, '96.  
Symphony No. 5, C minor, op. 67. '91, '94, '95, '96, '97, '98.  
Symphony No. 6, Pastoral, op. 68. '94, '95, '96, '97, '98.  
Symphony No. 7, A major, op. 92. '92, '94, '95, '97.  
Symphony No. 8, F major, op. 93. '92, '95, '96.  
Symphony No. 9, op. 125. '92, '94, '96, '97.
- BEACH, MRS. H. H. A.**—  
Symphony, E minor, Gaelic, op. 32. '98.
- BERLIOZ**—  
Symphonie fantastique, op. 14a. '92.  
Symphony, Harold in Italy, op. 16. '92.
- BRAHMS**—  
Symphony No. 1, C minor, op. 68. '94.  
Symphony No. 2, D major, op. 73. '94, '97.  
Symphony No. 3, F major, op. 96. '92, '97.  
Symphony No. 4, E minor, op. 98. '93, '96.
- BRUCKNER**—  
Symphony No. 4, E flat, (Romantic). '97.
- CHADWICK**—  
Symphony No. 3, F major. '97.
- DVORAK**—  
Symphony No. 1, D major, op. 60. '92.  
Symphony No. 2, D minor, op. 70. '94.  
Symphony No. 5, E minor, From the New World, op. 95. '94, '96.
- GOLDMARK**—  
Symphony, A Country Wedding, op. 26. '92, '95, '96, '98.
- HAYDN**—  
Symphony, D major (B. & H., No. 2). '97.  
Symphony, B flat (B. & H., No. 12). '95.  
Symphony, G major (B. & H., No. 13). '92, '98.
- KAUN**—  
Symphony, D minor, op. 22. '98.
- MENDELSSOHN**—  
Symphony No. 3, Scotch, op. 56. '92, '97.  
Symphony No. 4, Italian, op. 90. '93.
- MOZART**—  
Symphony, D major (Koechel 504). '94.  
Symphony, E flat (Koechel 543). '92, '98.  
Symphony, G minor (Koechel 550). '92, '95, '97.  
Symphony, C major, Jupiter (Koechel 551). '93, '96.
- PAINE**—  
Symphony, Im Fruchling, op. 34. '92.
- RAFF**—  
Symphony No. 3, Im Walde, op. 153. '92, '96.  
Symphony No. 5, Lenore, op. 177. '94, '96.
- RUBINSTEIN**—  
Symphony No. 3, Ocean, op. 42. '92.  
Symphony No. 4, Dramatic, op. 95. '94.
- SAINT-SAENS**—  
Symphony No. 3, C minor, op. 78. '91, '96.
- SCHOENFELD**—  
Symphony, G major, Pastoral, op. 20. '94.
- SCHUBERT**—  
Symphony No. 8, B minor, Unfinished. '91, '94, '95, '96, '98.  
Symphony, C major. '91, '94, '96, '97.
- SCHUMANN**—  
Symphony No. 1, B flat, op. 38. '92, '95.  
Symphony No. 2, C major, op. 61. '91, '95, '96.  
Symphony No. 3, E flat, Rhenish, op. 97. '93, '97.  
Symphony No. 4, D minor, op. 120. '92, '94, '97, '98.  
(Sinfonietta), Overture, Scherzo and Finale, op. 52. '93, '96.
- SINDING**—  
Symphony, D minor, op. 21. '93, '95.
- TSCHAIKOWSKY**—  
Symphony No. 5, E minor, op. 64. '92, '93, '95, '96.  
Symphony No. 6, Pathétique, op. 74. '94, '95, '98.
- OVERTURES, SUITES, &c.**
- D'ALBERT**—  
Prelude, The Ruby. '96
- BACH**—  
Suite No. 2, B minor. '94, '96.  
Suite No. 3, D major. '91, '95, '97.  
Concerto, G major. '92.  
Pastorale, Christmas Oratorio. '92, '96.  
Sonata, F minor. '92, '95, '96. (Thomas.)

- Sonata, E major. '96. (Thomas.)  
Prelude, Chorale and Fugue. '92, '95, '97. (Abert.)  
Fugue, A minor. '92, '93, '97. (Helmberger.)  
Air. '96 (2). (Thomas.)
- BALAKIREW**—  
Symphonic Poem, Tamar. '96.
- BARGIEL**—  
Overture, Medea, op. 22. '92.
- BEETHOVEN**—  
Overture, Coriolanus, op. 62. '92, '94, '96, '97.  
Overture, Leonore, No. 2. '92, '97.  
Overture, Leonore, No. 3. '92, '93, '95 (2), '96, '97.  
Overture, Fidelio. '94.  
Overture, Egmont, op. 84. '92.  
Overture, Namensfeier, op. 115. '96.  
Overture, King Stephen, op. 117. '96.  
Overture, Consecration of the House, op. 124. '97.  
Adagio, Prometheus. '92.  
Entr'actes and Finale, Egmont. '92.  
Polonaise from Serenade, op. 8. '93.  
Theme and Variations, Quartet, op. 18, No. 5. '92, '94.  
Tema con Variazioni, Scherzo and Finale, Septet, op. 20. '92, '93, '97.  
Minuet and Finale, Quartet, No. 9, op. 59. '95.  
Andante cantabile, Trio, op. 97. '92. (Liszt.)
- BENOIT**—  
Charlotte Corday. '93.  
Overture.  
Entr'acte, Valse.
- BERLIOZ**—  
Overture, Les Francs Juges, op. 3. '94.  
Overture, King Lear, op. 4. '93, '98.  
Overture, The Corsair, op. 21. '96.  
Overture, Benvenuto Cellini, op. 23. '93.  
Overture, Le Carnaval Romain. '94, '96.  
Pilgrims' March, Harold in Italy. '97.  
Symphony, Romeo and Juliette, op. 17.  
Ball Scene. '92, '93, '95.  
Queen Mab. '93, '94, '95.  
Love Scene. '94.  
The Damnation of Faust. '92, '96, '97 (2).  
Invocation—Minuet of the Will-o'-the-Wisps.  
Dance of the Sylphs.  
March, Rakoczy.  
Marche, Marocaine. '93, '94, '97 (2).
- BIZET**—  
Overture, Patrie. '96.  
Suite, L'Arlesienne. '94.  
Suite, Carmen, No. 1. '93.  
Suite, Roma. '94.  
Egyptian Dance, Djamilah. '96.
- BRAHMS**—  
Overture, Academic Festival, op. 80. '92, '95 (2).  
Overture, Tragic, op. 81. '94, '98.  
Serenade No. 1, op. 11. '95.  
Serenade No. 2, op. 16. '97.  
Variations, Sextet, op. 18. '93.  
Variations, Chorale St. Antony, op. 56. '93, '95, '98.  
Hungarian Dances, First Set. '92, '94, '96.  
Hungarian Dances, Nos. 17 to 21. '92, '97.
- BRUCH**—  
Swedish Dances, op. 63. '94.
- CHABRIER**—  
Prelude to Act II, Gwendoline. '94.  
Spanish Rhapsody. '95, '96.
- CHADWICK**—  
Dramatic Overture, Melpomene. '92.  
A Pastorale Prelude. '95.
- CHARPENTIER, G.**—  
Impressions d'Italie. '93.
- CHERUBINI**—  
Overture, The Water Carrier. '94.  
Introduction to Act III, Medea. '94.
- CHOPIN**—  
Valse, A minor. '92. (Thomas.)  
Funeral March from op. 35. '92 (3), '94, '95, '96, '97. (Thomas.)  
Polonaise, op. 53. '94, '95 (2), '96 (3), '98. (Thomas.)  
Last Mazourka, op. 68, No. 4. '92. (Thomas.)
- DELIBES**—  
Sylvia. '92.  
Intermezzo et Valse lente.  
Pizzicati.  
Cortege de Bacchus.
- DUPARC**—  
Symphonic Poem, Lenore. '96.
- DUVIVIER**—  
The Triumph of Bacchus. '93.
- DVORAK**—  
Dramatic Overture, Husitzka, op. 67. '91, '93.  
Overture, Nature, op. 91. '94, '95, '98.  
Overture, Carnival, op. 92. '94, '98.  
Slavonic Rhapsody, op. 45, No. 2. '93.  
Slavonic Rhapsody, op. 45, No. 3. '92, '94, '96.  
Scherzo capriccioso, op. 66. '92, '94, '96, '97.  
Symphonic Variations, op. 78. '92, '94, '95, '97.  
Symphonic Poem, The Golden Spinning-Wheel, op. 109. '97.  
Slavonic Dances, Third Series. '92, '93.  
Slavonic Dances from Fourth Series. '95.  
Larghetto, Symphony, from the New World. '94.
- FRANCK, CESAR**—  
Les Eolides. '95, '98.  
Le Chasseur Maudit. '98.
- FUCHS**—  
Serenade No. 1, D major. '94.

- GERMAN**—  
Three Dances, Henry VIII. '95, '96 (2).
- GILSON**—  
Fanfare Inaugurale. '96.
- GLAZOUNOW**—  
Valse de Concert, op. 47. '96.  
Cortege Solennel, op. 50. '96.  
Valse de Concert, No. 2, op. 51. '97.  
Suite, Scenes de Ballet, op. 52. '97, '98.  
Oriental Rhapsody. '96.
- GLEASON**—  
Symphonic Poem, Edris. '96, '98.
- GLUCK**—  
Overture, Iphigenia in Aulis. '92, '94, '96.  
Orpheus. '97.  
Dance of the Happy Spirits.  
Adagio.  
Dance of the Furies.
- GOLDBECK**—  
Forest Devotion. '94.  
Jumping Marionettes. '94.  
Mexican Dances. '94.
- GOLDMARK**—  
Overture, Sakuntala, op. 13. '92.  
Overture, Penthesilea, op. 31. '93.  
Overture, Spring, op. 36. '93, '96.  
Overture, Prometheus Bound, op. 38. '94, '97.  
Overture, Sappho, op. 44. '94, '95, '97.  
Scherzo, op. 45. '94, '95.  
Wedding March and Variations from op. 26. '97.  
Ballet Music, The Queen of Sheba. '92.  
Merlin. '94.  
Chorus of Spirits.  
Spirit Dance.  
Prelude, Act III, The Cricket on the Hearth. '96.
- GOUNOD**—  
Ballet Music, La Reine du Saba. '93.
- GRIEG**—  
Heart Wounds. '93.  
Spring. '93.  
Suite, Peer Gynt, No. 1, op. 46. '92, '94, '96 (2).  
Suite, Peer Gynt, No. 2, op. 55. '93.  
Suite, Sigurd Jorsalfar, op. 56. '94.
- GUIRAUD**—  
Symphonic Poem, Chasse Fantastique. '93.
- HALVORSEN**—  
Boyards' March. '95.
- HAMERIK**—  
Suite No. 1, Norse, op. 22. '93.
- HANDEL**—  
Concerto for String Orchestra, D minor. '94.
- HANDEL**—  
Concerto for String Orchestra, G minor. '94.  
Concerto for String Orchestra, F major. '96.  
Largo. '92, '94. (Helmberger.)  
Hornpipe. '95.  
Larghetto. '95.  
Allegro molto. '95.
- HUMPERDINCK**—  
Vorspiel, Hänsel and Gretel. '94.  
Dream Music, Hänsel and Gretel. '95.  
Die Koenigskinder. '96.  
Hellaest, Die Koenigskinder. '97.
- D'INDY**—  
Variations Symphoniques, Istar. '98.
- KAUN**—  
Festival March and Hymn to Liberty. '97, '98.
- KRUG**—  
Symphonic Prologue to Shakespeare's Othello. '93.
- LACHNER, FR.**—  
Introduction and Fugue. '95.
- LAMOND**—  
Overture, from the Highlands, op. 4. '94.
- LISZT**—  
Symphonic Poem, Ce qu'on entend sur la montagne. '93.  
Symphonic Poem, Tasso, lamento e trionfo. '92.  
Symphonic Poem, Les Preludes. '92 (2), '94, '96.  
Symphonic Poem, Mazeppa. '92, '97.  
Symphonic Poem, Battle of the Huns. '94, '96.  
Character Picture, Gretchen. '95.  
Mephisto Waltz. '93, '94, '95.  
Hungarian Rhapsody No. 1. '95.  
Hungarian Rhapsody No. 2. '92, '96.  
Hungarian Rhapsody No. 14, in F. '93.  
Polonaise No. 2, E major. '93, '94.  
Legend, Sermon to the Birds. '92.  
Angelus. '92.
- MACCUNN**—  
Concert Overture, op. 3, The Land of the Mountains and the Flood. '92.
- MACDOWELL**—  
Suite, op. 42. '92.  
Suite, Indian, op. 48. '97.
- MACKENZIE**—  
A Nautical Overture. '95.  
Scotch Rhapsody No. 2, Burns, op. 24. '93.  
From the North, Three Scottish Pieces. '98.
- MASCAGNI**—  
Intermezzo, Cavalleria Rusticana. '93, '95.  
Intermezzo, L'Amico Fritz. '92.

(Continued on page 30.)

SERENA SWABACKER.

...Soprano

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- MASSENET—**  
Overture, Phedre. '92, '94.  
Le Cid. '94.  
Overture.  
Moorish Rhapsody.  
March.  
Suite, Les Erinnyes. '96, '97, '98.  
Suite, Esclarmonde. '92.  
Ballet Music, Thais. '95.  
Suite No. 7, Scenes Alsaciennes. '94.
- MENDELSSOHN—**  
Overture, A Midsummer Night's Dream. '94, '95.  
'96, '97.  
Concert Overture, Fingal's Cave, op. 26. '93.  
Concert Overture, Calm Sea and Prosperous Voyage, op. 27. '92.  
Concert Overture, Melusina, op. 32. '92, '96 (2).  
Midsummer Night's Dream. '94, '97.  
Scherzo. '94.  
Notturmo.  
Wedding March.  
Spring Song. '96 (2).
- MEYERBEER—**  
Ballet Music, Robert Le Diable. '92.
- MOSZKOWSKI—**  
Boabdil. '92.  
Vorspiel, Malaguena.  
Scherzo-Valse, Moorish Fantasia.  
Torchlight Dance, op. 51. '94.
- MOZART—**  
Overture, The Magic Flute. '93, '96.  
Fugue, C minor. '94.
- NICODE—**  
Symphonic Variations, op. 27. '92.
- NICOLAI—**  
Festival Overture, Ein' Fest Burg (with chorus). '97.  
Overture, The Merry Wives of Windsor. '94.
- PAINE—**  
Columbus March and Hymn. '93.
- PARKER, H. W.—**  
Count Robert of Paris. '93.
- RAFF—**  
March Movement, Lenore. '96.
- REZNICEK, VON—**  
Donna Diana. '93.  
Overture.  
Waltz-Interlude.
- RHEINBERGER—**  
The Capuchin's Sermon. Wallenstein's Camp. '92.
- RIMSKY-KORSAKOFF—**  
Suite of Characteristic Dances, Mlada. '97.  
Suite, Scheherazade, op. 35. '97, '98.
- ROENTGEN—**  
Ballad on a Norwegian Folksong. '96.
- ROSSINI—**  
Overture, William Tell. '92.
- RUBINSTEIN—**  
Overture, Anthony and Cleopatra, op. 116. '95.  
Overture, Dimitri Donskoi. '94.  
Ballet Music, Nero. '94.
- SAINT-SAENS—**  
Symphonic Poem, Le Rouet d' Omphale, op. 31. '92, '94, '97 (2).  
Marche Heroique, op. 34. '96.  
Symphonic Poem Danse Macabre, op. 40. '92, '96.  
Suite, op. 49. '96.  
Suite, Algerienne, op. 60. '93.
- SCHARWENKA, PHILLIP—**  
Fruehlingswogen, op. 87. '92.
- SCHARWENKA, XAVER—**  
Vorspiel, Mataswintha. '93.
- SCHILLINGS—**  
Vorspiel, Act II, Ingwelde. '97.
- SCHOLZ—**  
Suite, Wandering, op. 74. '94.
- SCHUBERT—**  
Theme and Variations, Quartet, D minor. '92 (2), '93, '97, '98.

- Divertissement a l' Hongroise, op. 54. '92, '95. (Erdmannsdoerfer.)  
Cavalry March. '93. (Liszt.)  
Funeral March. '96 (2), '97. (Liszt.)
- SCHUBERT—**  
Fantasia, op. 103. '93, '96, '98. (Mottl.)  
Three Marches, op. 40. '93, '94. (Thomas.)  
Serenade. '96 (2).
- SCHUMANN—**  
Overture, Genoveva, op. 81. '92, '95.  
Manfred, op. 115. '94.  
Overture. '92, '96, '98.  
Ranz des Vaches.  
Entr'acte. '93.  
Invocation of the Alpine Fay. '93.  
Manfred's Address to Astarte.
- SCHUMANN—**  
Pictures from the Orient, op. 66. '95. (Reinecke.)  
Trauerei. '94, '97.
- SELMER—**  
Carnival of Flanders. '94.
- SGAMBATI—**  
Te Deum laudamus. '94.
- SHELLEY—**  
Symphonic Poem, Francesca da Rimini. '92.
- SIEBMANN—**  
Two Intermezzi, Romanza and Scherzo. '96.
- SMETANA—**  
Overture to a Comedy (Prodana nevesta). '93, '97.  
Symphonic Poem, Wallenstein's Camp. '96.  
Symphonic Poem, Richard III. '96.  
Symphonic Poem, My Fatherland.  
The Moldau. '94 (2), '95, '97, '98.  
Visegrad. '96.  
Sarka. '95.
- SPOHR—**  
Overture, Jessonda. '95.
- STRAUSS, RICHARD—**  
Vorspiel, Guntram. '95.  
Tone Poem, Don Juan, op. 20. '97, '98.  
Tone Poem, Death and Transfiguration, op. 24. '95.  
Rondo, Till Eulenspiegel, op. 28. '95, '96 (2).  
Tone Poem, Thus Spake Zarathustra, op. 30. '97 (2), '98.
- STRAUSS, JOSEPH—**  
Waltz, Sphaerenklänge. '92.
- STRAUSS, JOHANN—**  
Waltz, Seid umschlungen. '92.  
Waltz, Tout Vienne. '93.  
Waltz, Koenigslieder. '94.  
Waltz, The Beautiful Blue Danube. '94.  
Waltz, From the Vienna Woods. '94.
- SVENDSEN—**  
Carnival in Paris. '92.
- TINEL—**  
Fete dans le Temple de Jupiter, op. 21. '92.
- TSCHAIKOWSKY—**  
Fantasia, The Tempest, op. 18. '94.  
Marche Slave, op. 31. '92, '94, '96, '98.  
Fantasia, Francesca da Rimini, op. 32. '96.  
Suite, D major, op. 43. '94.  
Capriccio Italien, op. 45. '93.  
Serenade, op. 48. '93, '96.  
Overture, 1812, op. 49. '94 (2), '96 (3), '98.  
Suite, op. 53. '96.  
Reves d'Enfant.  
Danse Baroque.  
Suite No. 3, op. 55. '93, '97.  
Suite No. 3, op. 55. '95.  
Elegy.  
Theme and Variations.  
Suite, Mozartiana, op. 61. '92, '95.  
Overture-Fantasia, Hamlet, op. 67. '91, '96.  
Overture-Fantasia, Romeo and Juliet. '93, '95, '97.  
Souvenir de Florence, op. 70. '93.  
Suite from Ballet Cassenoisette, op. 71. '92.  
Waltz from Ballet Dornroeschen. '94.  
Danse Cosaque. '94.  
Andante cantabile and Waltz movement, Symphony No. 5. '97.  
Finale, Symphony No. 6. Pathetique, '97.  
Ballade, Le Voyvode. '97.

- VOLKMANN—**  
Serenade No. 2, F major, op. 63. '93.  
Serenade No. 3, D minor, op. 69. '96.
- WAGNER—**  
Rienzi, Overture. '92, '93, '97.  
The Flying Dutchman, Overture. '92 (2), '93, '97 (2).  
Tannhäuser, Overture. '92 (2), '93, '94, '95, '96 (2), '97 (2).  
Tannhäuser, Bacchanale. '92, '93 (2), '94, '95, '96, '97 (2).  
Tannhäuser, March. '94, '96 (2), '97.  
Tannhäuser, Introduction, Act III. '93, '95, '97.  
Lohengrin, Vorspiel. '92, '94 (2), '96 (2), '97, '98.  
Lohengrin, Introduction, Act III. '94.  
Tristan and Isolde, Vorspiel. '91, '92, '94 (2), '95 (2), '97, '98.  
Tristan and Isolde, Closing Scene. '91, '94 (2), '95 (2), '97, '98.  
Die Meistersinger, Vorspiel. '91, '92, '94 (3), '95, '96, '97.  
Die Meistersinger, Introduction, Act III. '91, '93, '97 (2), '98.  
Die Meistersinger, Quintet, Act III. '93, '97.  
Die Meistersinger, Procession of the Guilds, Act III. '93, '96, '97.  
Die Meistersinger, Dance of Apprentices, Act III. '93, '96, '97, '98.  
Die Meistersinger, Procession of the Mastersingers, Act III. '93, '96, '97, '98.  
Die Meistersinger, Finale, Act III. '93, '97, '98.  
Das Rheingold, Introduction and song of the Rhine-daughters. '95.  
Das Rheingold, Wotan beholds Walhalla. '95.  
Das Rheingold, Rainbow Scene and Rhine-daughters' Lament. '95, '97.  
Die Walküre, Vorspiel, Act I. '93.  
Die Walküre, Ride of the Valkyries. '92 (2), '93, '94 (2), '95, '96 (3), '97, '98.  
Die Walküre, Magic Fire Scene. '91, '92, '94, '95, '96 (2), '97, '98.  
Siegfried, Forge Songs. '97.  
Siegfried, Waldweben. '92, '94, '95, '96 (3), '97 (2).  
Siegfried, Ascending Brunnhilde's Rock. '95.  
Die Götterdämmerung, Morning Dawn. '92, '95.  
Die Götterdämmerung, Siegfried's Rhine Journey. '92, '93, '94, '95 (2), '97 (2).
- WAGNER—**  
Die Goetterdaemmerung, Siegfried's Funeral March. '92, '93, '94, '95, '96, '97, '98.  
Die Goetterdaemmerung, Finale. '92, '95.  
Parsifal, Vorspiel. '92, '94 (2), '96, '97, '98.  
Parsifal, Good Friday's Spell and Transformation Scene. '92, '93, '94 (2), '96, '97.  
Parsifal, Titirel's Funeral Procession. '96, '97.  
Eine Faust Overture. '91, '93, '96.  
Huldigungsmarsch. '92, '96 (2), '98.  
Kaisermarsch. '92, '94, '95, '97, '98.  
Siegfried Idyl. '92, '93 (2), '94, '96 (2), '98.
- WEBER—**  
Overture, Preciosa. '96.  
Overture, Der Freyschuetz. '92, '94, '95, '98.  
Overture, Euryanthe. '94, '97.  
Overture, Oberon. '92, '96.  
Overture, Jubilee. '95.  
Invitation to Dance. '92, '96. (Berlioz.)  
Invitation to Dance. '96 (2), '97. (Weingaertner.)
- WEINGAERTNER—**  
Symphonic Poem, King Lear. '97.
- ZOELLNER, H—**  
Fantasia, Midnight at Sedan. '96.
- ARIAS, CONCERTOS, VOCAL AND INSTRUMENTAL SOLOS.**
- ANDERSEN—**  
Fantasia for Flute. '93.
- BACH—**  
Concerto for two Violins. '93.  
Sonata for Violin Alone, G minor. '98.
- BACH-TAUSIG—**  
Toccata and Fugue (Piano Solo). '92.
- BEETHOVEN—**  
Concerto for Piano, No. 4, G major, op. 58. '92, '98.  
Concerto for Violin, D major, op. 61. '94, '97.  
Fantasia for Piano, Orchestra and Chorus, op. 80. '96.  
Scene and Aria, Ah! perfido. '97.  
Egmont. '92.  
Songs—  
Die Trommel geruehret.  
Freudvoll und leidvoll.



Trio, Tremate, op. 116. '96.  
Song, Adelaide. '92.

**BEMBERG**—  
Song, Nymphs and Fauns. '94.

**BERLIOZ**—  
Reverie, La Captive, op. 12. '92.  
Serenade, The Damnation of Faust. '97.

**BRAHMS**—  
Concerto for Violin, D major, op. 77. '94, '96 (2).  
Concerto for Piano, No. 2, B flat major, op. 83. '95.  
Concerto for Violin and Cello, C major, op. 102. '95.  
Hungarian Dance, for Violin. '97. (Joachim.)  
Song, Meine Liebe ist gruen. '92, '95.  
Song, Liebestreu. '95.  
Song, Staendchen. '95.

**BRUCH**—  
Concerto for Violin, No. 1, G minor, op. 26. '94.  
Concerto for Violin, No. 2, op. 44. '98.  
Romanza for Violin, op. 42. '97.  
Fantasia for Violin (Scotch), op. 64. '94, '95.

**CAPOCCI**—  
Toccata (Organ Solo). '96.

**CHAMINADE**—  
Konzertstueck for Piano, op. 40. '95.

**CHOPIN**—  
Concerto for Piano, No. 2, F minor, op. 21. '92.  
Etude for Piano, No. 7, op. 25. '98.  
Nocturnes, Waltzes (Piano Solo). '92, '93, '94.

**CHOPIN-LISZT**—  
Deux Chants Polonais for Piano. '98.

**DAVIDOFF**—  
Fantasia for Cello. '95.

**DELIBES**—  
Song, The Maids of Cadiz. '94.

**DELSART**—  
Fantasia for Cello. '93.

**DUBOIS**—  
Concerto for Violin, D minor. '98.

**DVORAK**—  
Concerto for Violin, op. 53. '91, '95.  
Concerto for Cello, op. 104. '97 (2).  
Aria, "Oh, Grant Me," St. Ludmilla. '92.

**ERKEL**—  
Aria, Erzebeth. '96.

**ERNST**—  
Hungarian Airs, for Violin. '95.

**FOOTE**—  
Concerto for Cello, op. 33. '94.

**GLEASON**—  
Romanza, "Deep in My Heart," Otho Visconti. '92.

**GLUCK**—  
Aria, "O del mio dolce ardor," Paride ed Elena. '91.  
Aria, Iphigenie en Tauride. '92.

**GODARD**—  
Concerto for Violin, No. 2, G minor, op. 131. '92.

**GOLTERMANN**—  
Concerto for Cello, D minor. '97.

**GOMEZ**—  
Ballata, Il Guarany. '94.

**GOUNOD**—  
Aria, "Lend me your aid," The Queen of Sheba. '93.  
Aria, "He has lost my trace," Philemon et Baucis. '98.

**GRIEG**—  
Concerto for Piano, op. 16. '97, '98.  
Song, Eit Syn (A Vision). '92.

**GUILMANT**—  
Adoration—Allegro, for Organ. '96.  
Symphony for Organ and Orchestra. '98.

**HANDEL**—  
Concerto for Organ, No. 1. '98.

**HAYDN**—  
Recitative and Aria, "The Creation." '97.

**LALO**—  
Concerto for Cello. '98.

**LEONCAVALLO**—  
Prologue, Pagliacci. '97.

**LISZT**—  
Concerto for Piano, No. 1, E flat. '94, '96.  
Hungarian Fantasia. '92, '97.  
Polonaise, No. 2 (Piano Solo). '92.  
Rhapsodies (Piano Solo). '93.  
Hungarian Rhapsody, No. 14, for Piano. '98.

**MACDOWELL**—  
Concerto for Piano, No. 1, A minor. '94.

**MASSNET**—  
Aria, "Pleurez mes yeux," Le Cid. '93, '95.  
Vision Fugitive, Herodiade. '95, '97.

**MENDELSSOHN**—  
Concerto for Violin, op. 64. '96, '97.

**MOSZKOWSKI**—  
Espagnole, for Piano. '98.

**MOZART**—  
The Marriage of Figaro.  
Recit. and Aria, "E Susanna non vien." '92.  
Aria, "Voi che sapete." '92.  
Aria, "Dove sono." '94.  
Die Entfuehrung aus dem Serail. '95.  
Song, "Wer ein Liebchen."  
Aria, "Solche hergelaufne Laffen."  
Song, The Violet. '94.

**NAPRAVNIK**—  
Nocturne, D flat (Piano Solo). '94.

**NEVIN**—  
Song, At Twilight. '92.

**PAINE**—  
Aria, "O God, forsake me not," St. Peter. '92.

**PADEREWSKI**—  
Concerto for Piano, A minor, op. 17. '93.  
Fantasia-Polonaise. '96.

**PAGANINI**—  
Grand Fantasia for Violin. '94.  
Einleitung, Tema und Variationen. '96. (Wilhelmj.)

**RAFF**—  
Concerto for Piano, C minor, op. 185. '93.

**REINECKE**—  
Adagio from Concerto for Harp. '93.

**RHEINBERGER**—  
Concerto for Organ, No. 2, G minor. '95.

**RUBINSTEIN**—  
Concerto for Piano, No. 3, G. major, op. 45. '92.  
Concerto for Piano, No. 4, D minor, op. 70. '92, '96, '97, '98.

**SAINT-SAENS**—  
Tarantelle for Flute and Clarinet, op. 6. '92, '97.  
Introduction and Rondo Capriccioso for Violin, op. 28. '95, '96.  
Concerto for Cello, op. 33. '94.  
Concerto for Piano, No. 4, C minor, op. 44. '92.  
Concerto for Violin, No. 3, B minor, op. 61. '94, '95.  
Fantasia for Harp, op. 95. '94.  
Fantasia, Organ Solo, op. 101. '96.  
Aria, "Amour viens aider," Samson and Delila. '92, '95.  
Aria, "Samson soon will be in my power." '98.

**SCHARWENKA, X.**—  
Concerto for Piano, B flat minor, op. 32. '93.

**SCHUBERT**—  
Song, Gretchen at the Spinning Wheel. '92, '94.  
Song, The Wanderer. '91.  
Song, An den Leiermann. '95.  
Song, To Sylvia. '95.  
Song, Rastlose Liebe. '95.  
Grand Fantasia for Piano. '98. (Liszt.)

**SCHUMANN**—  
Fantasia for Violin, op. 131. '93.  
Concerto for Piano, A minor, op. 54. '98.  
Song, Widmung. '93.  
Song, Ich grolle nicht. '93.  
Song, The Two Grenadiers. '92.

**SCHUECKER**—  
Fantasia di Bravura, for Harp. '92.  
Solo for Harp, At the Fountain. '93.  
Fantasia for Harp, op. 35. '97.

**SEEBOECK**—  
Concerto for Piano, No. 2, D minor. '95.

**SERVAIS**—  
Fantasia for Cello, O cara memoria. '92.  
Fantasia for Cello, Le Desir. '92.

**SITT**—  
Concert Piece for Viola. '95.  
Concerto for Violin, D minor. '97.

**SOMMERVELLE**—  
Old Welsh Melody. '94.

**SPOHR**—  
Concerto for Violin, No. 8, Gesangscene. '97.

**STANFORD**—  
Two Old Irish Melodies. '94.

**STRAUSS, RICHARD**—  
Fantasia for French Horn, op. 11. '92.

**SVENDSEN**—  
Song, The Violet. '92.

**THOMAS A.**—  
Mad Scene, Hamlet. '94.

**THOMAS, A.**—  
Polonaise, Mignon. '97.

**THOMAS, GORING**—  
Song, Ma Voisine. '92.

**TSCHAIKOWSKY**—  
Concerto for Piano, No. 1, B flat minor, op. 23. '91, '97.  
Fantasia de Concert, op. 56. '92.

**VAN DER STUCKEN**—  
Song, Fallih, Fallah. '94.

**VIEUXTEMPS**—  
Concerto for Violin, No. 1, E major, op. 10. '93.  
Concerto for Violin, No. 4, D minor, op. 31. '95.  
Fantaisie Appassionata. '97.

**VOLKMANN**—  
Concerto for Cello, op. 33. '93.

**WAGNER**—  
Rienzi, Rec. and Aria, "Gerechter Gott." '93.  
The Flying Dutchman, Rec. and Aria, "The Term's Expired." '92 (2).  
The Flying Dutchman, Ballad, "Yo hol!" '92, '97.  
The Flying Dutchman, Duo, "Like to a Vision." '92, '97.  
Tannhaeuser, Aria, "Dich theure Halle." '92 (2), '93, '96.  
Tannhaeuser, Aria, "Elizabeth's Prayer." '93.  
Tannhaeuser, Aria, "To the Evening Star." '93, '94.  
Tristan and Isolde, Isolde's Liebestod. '92, '94.  
Die Meistersinger, Pogner's Address. '94.  
Die Meistersinger, Hans Sach's Monologue, Act 3. '91.  
Die Meistersinger, Prize Song. '93.  
Die Walkure, Scene Brunnhilde and Wotan, Act 3. '94.

Die Walkure, Wotan's Farewell. '91, '92, '94, '95, '97, '98.  
Die Walkure, Siegmund's Love Song. '93.  
Die Goetterdaemmerung, Closing Scene. '93, '94, '96.  
Parsifal, Kundry's Solicitations. '96.  
Parsifal, Good Friday's Spell. '97, '98.  
Parsifal, Funeral Procession and Glorification. '97, '98.  
Die beiden Grenadiere. '95.  
Paraphrase for Violin, Parsifal. '94. (Wilhelmj.)

**WEBER**—  
Konzertstueck, for Piano, op. 79. '92.  
Polonaise Brillante, op. 72. '92, '97. (Liszt.)  
Scene, "Ocean, Thou Mighty Monster," Oberon. '92.  
Scene and Aria, Der Freyschuetz. '92.  
Solo for Clarinet, op. 73. '92.

**WIENIAWSKI**—  
Air varie, for Violin, op. 15. '92.  
Concerto for Violin, D minor. '98.

#### CHORAL WORKS AND COMPOSITIONS PERFORMED WITH THE ASSISTANCE OF A CHORUS.

**BACH**—  
Chorale and Chorus, Reformation Cantata. '98.

**BEETHOVEN**—  
Fantasia for Piano, Orchestra and Chorus, op. 80. '96.  
Hallelujah, Mount of Olives, op. 85. '96. (Apollo Club.)  
March and Chorus, The Ruins of Athens, op. 114. '96.  
Symphony No. 9, D minor, op. 125. '92, '94, '96. (Apollo Club), '97.

**BRAHMS**—  
A German Requiem. '98.

**GRIEG**—  
Olaf Trygvasson, op. 50. '97.

**MENDELSSOHN**—  
A Midsummer Night's Dream. '97.  
You Spotted Snakes.  
Through the House.  
One Hundred and Fourteenth Psalm. '98.

**NICOLAI**—  
Festival Overture, Ein feste Burg. '97.

**WAGNER**—  
The Flying Dutchman, Spinning Chorus and Ballad. '97.  
Tannhaeuser, Bacchanale. '97.  
Tannhaeuser, March and Chorus. '97.  
Parsifal, Funeral Procession and Glorification. '97, '98.

#### THE FOLLOWING SOLOISTS HAVE APPEARED IN THE COURSE OF THESE CONCERTS.

FIRST SEASON (1891-92).  
PIANO—Rafael Joseffy, Ignace Paderewski, Miss Aus der Ohe, Mme. Rive King, Emil Liebling, Mrs. Fannie Bloomfield-Zeisler, A. Carpe.  
VIOLIN—Max Bendix.  
VIOLA—A. Junker.  
CELLO—B. Steindel.  
FLUTE—Vigo Andersen.  
CLARINET—J. Schreurs.  
FRENCH HORN—H. Dutschke.  
HARP—E. Schuecker.  
VOCALISTS—Sig. Antonio Galassi, Emil Fischer, Mme. C. de Vere, Mme. Julie Wyman, Miss Ida Klein, Signor Campanini, Wm. Ludwig, Miss M. Hall, Geo. E. Holmes, Miss M. Mead.

SECOND SEASON (1892-93).  
PIANO—F. Busoni, Mrs. F. Bloomfield-Zeisler, Wm. Sherwood, I. Paderewski, X. Scharwenka.  
VIOLIN—M. Bendix, J. Marquardt, F. Esser, Th. Spiering.  
CELLO—B. Steindel, L. Amato.  
FLUTE—V. Andersen.  
CLARINET—J. Schreurs.  
HARP—E. Schuecker.  
VOCALISTS—Mme. Ragna Linné, Mrs. Werbke-Burckard, G. E. Holmes, W. Mockridge, Mme. L. Nordica, Chas. Knorr (2), Miss M. Fish, Miss M. Brentano.

THIRD SEASON (1893-94).  
PIANO—E. A. MacDowell, Miss Aus der Ohe.  
ORGAN—W. Middelschulte.  
VIOLIN—M. Bendix, H. Marteau.  
CELLO—B. Steindel.  
HARP—E. Schuecker.  
VOCALISTS—Madame van Arnheim, Madame Materna (2), Plunket Greene, G. E. Holmes, Mrs. M. Fish-Griffin, Miss F. H. Thompson, C. A. Knorr, Mrs. E. Eames.

FOURTH SEASON (1894-95).  
PIANO—W. C. Seeböck, H. von Schiller, R. Joseffy.  
ORGAN—C. Eddy.  
VIOLIN—M. Bendix, César Thomson, E. Boegner, E. Ysaye.  
VIOLA—A. Junker.  
CELLO—B. Steindel.  
HARP—E. Schuecker.  
VOCALISTS—Mme. L. Blauvelt, Miss E. Gifford, Miss C. Desvignes, Max Heinrich.

(Continued on page 32.)

**LEONTINE GAERTNER, 'CELLIST.**

For terms, dates, etc., address VICTOR THRANE,  
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TENOR.

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(Continued from page 31.)

## FIFTH SEASON (1895-96).

PIANO—Mme. F. Bloomfield-Zeissler, I. Paderewski, Miss R. Zeissler, Mrs. J. Hess-Burr.  
 ORGAN—W. Middelschulte.  
 VIOLIN—F. Ondricek, E. Sauret, M. Bendix, M. Mar-sick.  
 'CELLO—B. Steindel.  
 VOCALISTS—G. W. Fergusson, Miss M. Hall, Mme. A. Materna, Miss E. Gifford, Miss F. Thompson, G. Hamlin, C. W. Clark.

## SIXTH SEASON (1896-97).

PIANO—H. Bruening, L. Godowsky, Mme. T. Car-reño.  
 ORGAN—C. Eddy, W. Middelschulte.  
 VIOLIN—J. van Oordt, C. Halir, B. Huberman.  
 'CELLO—B. Steindel, L. Stern.  
 VOCALISTS—Mme. L. Nordica, Madame Januschow-sky, Miss S. A. Harrington, D. Firangcon-Davies, Miss N. E. Harrington, E. H. Dermitt.

## SEVENTH SEASON (1897-98).

PIANO—R. Pugno, A. Siloti, J. Hofmann (2), Miss L. Sanford.  
 ORGAN—A. Guilman.  
 VIOLIN—E. Ysaye (2), L. Kramer, E. Bare, H. Mar-teau.  
 'CELLO—Bruno Steindel, J. Géraudy.  
 HARP—E. Schuecker.  
 VOCALISTS—Signor Campanari, Mme. L. Nordica, Miss Helen Buckley, Miss N. Estelle Harrington, Mrs. Clark Wilson, Mrs. Ch. Nielson-Dreier, G. Hamlin (2), G. E. Holmes, Pol. Plançon, Mrs. J. S. Jacoby, Mrs. S. Swabacker, Mrs. M. Fish-Griffin, C. W. Clark (2), J. S. Baernstein.

## THE CHICAGO ORCHESTRA.

## SEVENTH SEASON, 1897-1898.

TRUSTEES—George E. Adams, Allison V. Armour, D. H. Burnham, C. N. Fay, Chas. R. Corwith, Charles D. Hamill, Bryan Lathrop, Philo A. Otis, Wm. B. Walker.  
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 ASSISTANT CONDUCTOR—Arthur Mees.  
 MANAGER—Miss Anna Millar, Auditorium Tower.  
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 SECOND VIOLINS—B. Kuehn, principal; F. Hladky, C. Hillmann, F. Mittelstadt, A. Busse, H. Rabe, A. Ul-rich, J. Zettlemann, E. Wagner, J. Baumgartner, C. Rych-lik, W. Woollett, W. Quinn, E. Schmidt, J. Ohlheiser.  
 VIOLAS—F. Keller, principal; F. Stock, G. Meyer, C. Wunderle, Th. Katsch, F. Volk, R. Fitzek, Ch. Voellmar, J. Fitzek, E. Andauer.  
 VIOLONCELLOS—B. Steindel, principal; W. Unger, C. Brueckner, L. Amato, C. Klammsteiner, P. Schoes-sling, A. Heinickel, E. Clusmann, M. Eickheim, J. Kalas.  
 DOUBLE BASSES—J. Beckel, principal; L. Klemm, F. Dreibrodt, H. Parbs, R. Glass, O. Wolf, F. Otte, A. Kramer, L. Mayer.  
 HARPS—E. Schuecker, Mrs. C. Wunderle.  
 FLUTES—A. Quensel, C. Baumbach.  
 PICCOLO—M. Ballmann.  
 OBOES—F. Starke, F. Allner.  
 ENGLISH HORN—O. Hesselbach.  
 CLARINETS—J. Schreurs, A. Busse.  
 BASS CLARINET—C. Meyer.  
 BASSOONS—M. Bachmann, J. Schon.  
 CONTRA BASSOON—L. Friedrich.  
 HORNS—L. De Mare, C. Wieder, C. Pieper, A. Wacker.  
 TRUMPETS—Ch. Rodenkirchen, F. Dietz, A. Ulrich.  
 BASS TRUMPET—E. Andauer.  
 TROMBONES—O. Gebhardt, W. Zeller, J. Nicolini.  
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## Lewis W. Armstrong's Musicales.

A musicale by pupils of Mr. Armstrong is announced for May 23 at his studio, 57 East 129th street. Admission by invitation only.

## Grand Conservatory Concert.

Miss Gertrude Frisch, pianist, class of '99, gave her second annual concert on Saturday evening, assisted by Miss Marie Gunschol, soprano; Miss Rosianna Schlenker, mezzo-soprano; Emo Bardeleben, baritone; Chas. Bietsch, violin, and Miss Beatrice Eberhard, accompanist. Miss Frisch, an earnest, intellectual looking young girl, has studied three years with Dr. Eberhard, and gave many evidences of her pronounced talent and industry. Especially was this the case in the "Concertstück" by von Weber, and the concerti by Grieg and Schumann.

## La Boheme.

THAT mythical "coast of Bohemia," beloved of Shakes-peare and dear to the readers of Henri Mürger, has been musically exploited by Giacomo Puccini and Rug-giero Leoncavallo. The work of the former was presented for the first time in this city Monday evening last, at Wallack's Theatre, by the Royal Italian Opera Company, from La Scala, Milan, via Mexico. The house was crowded and enthusiastic at the wrong time, and the cast was as follows:

Mimi ..... Signorina Linda Montanari  
 Musetta ..... Signorina Cleopatra Vicini  
 Rodolfo, poet ..... Signor Giuseppe Agostini  
 Marcello, painter ..... Signor Luigi Francesconi  
 Schaunard, musician ..... Signor Vittorio Girardi  
 Colline ..... Signor Giovanni Scolari  
 Benoit ..... Signor Antonio Fumagalli  
 Alcidero ..... Signor Algernon Asplandi  
 Parnipol ..... Students, Merchants, Modistes, Singers, &c.  
 Director, Signor J. Bielletto.

The opera was given a first hearing at the Teatro Real, Turin, Italy, February, 1896. It has since proved a suc-cess, although not an overwhelming one. The book is by Giuseppe Giacomini and Luigi Illica—the latter a well-known librettist—and is of course founded on Mürger's famous novel.

The librettists have utilized their material with con-siderable skill, keeping realism and sentimentalism in agreeable balance. To us of 1898 these roystering, artistic blackguards of 1830 seem very unreal, and, while Mimi Pinson was an indubitable forerunner to Marguerite Gautier—"La Dame aux Camellias"—the latter has the éclat of a Dumas play and several generations of actresses to interpret her. The story of Rodolfo, the poet; Marcello, the painter; Schaunard, the musician, and Colline, the philosopher, is a simple one. They lived in an attic; they were perennially impecunious and perennially joyous. They also loved, but as a rule were thirsty.

The first act opens in a garret and in a garret the last act ends. The second act is a picture of rollicking times in the street before the Café Momus. Act III. also takes place in the open air. There is not much character de-velopment and the action is sluggish, but several brisk interludes and much bustle supplies fairly well the need of a well-told tale. The bohemians are cold, hard-up in their attic, and Act I. is almost expended in setting forth their almost unreal woes. Rodolfo, the poet, is left alone, and Mimi, the flower-girl, enters the apartment in search of a light. There is a pretty and impossible love episode and a curtain.

Act II. gives us a capital bit at the café. The act re-solves itself into a concerted finale, in which the expressive pantomime of Musetta—Cleopatra Vicini—called for a re-pet. The act is without dramatic interest, although vol-uble, even chattering. Act III., the love interest is re-vised, and after a picturesque introduction with some characteristic choruses, Rodolfo and Mimi enjoy a duo of almost tragic intensity, interrupted only by the comedy of Musetta and Marcello. The composer at this juncture proved his skill in contrasting the two pairs of young peo-ple. Mimi, with her cough, her Mascagni-like utterances, seemed an odd blending of Camille and Santuzza. In the last scene she is entirely Violetta, dying of consumption, and even asking if she is as pretty as ever. Incidentally she has led a hard life. The bohemians cluster sym-pathetically about her, and Rodolfo is heart broken. Colline, the philosopher, with the bass voice, pawns his beloved coat, and, in a song of singular cleverness, bids it fare-well. But the sacrifice comes too late. Mimi is dead, and the curtain falls on misery, pathetic and acute.

Naturally these big hulking fellows could have worked and kept the girls from the street, but that would have spoiled the story, so we must accept Mürger and his swag-gering raffish crew with its wild dreams and debauches. Later we got the same lot fixed up with moral British trimmings by Du Maurier in "Trilby," but the old charm was lacking.

Puccini is the fifth of his name to be engaged in the occupation of music making. He is forty years old, was born at Lucca and educated at the Milan Conservatory. This is his fourth opera, the other three being "Le Villi," "Edgar" and "Manon Lescaut." The latter named was produced several years by Gustav Hinrichs in Philadel-phia.

Musically Puccini is intensely modern. He sacrifices all for the word and follows the curve of the book to an al-

most dangerous extent, sacrificing euphony and form for the dramatic situation. In this he reminds one of Gior-dano, the composer of "Andre Chenier," which we heard here in the fall of 1896. Very free then is Puccini's or-chestral commentary, and while he is not the victim of the leading motive he does not altogether discard it. The Bohemians, for instance, have a well defined theme, a harmonic progression which, as first announced, sym-bolizes their fantastic, free natures. It is not without a touch of the humorous; indeed, humor is a quality that Puccini possesses in more abundance than any of his na-tive contemporaries. His comedy scenes are invariably strong and mercurial. The buffo element is excellent and nothing could be more fetching than the episode at the close of act two—Musetta and her tight shoe—while the quarrel scene in the next act and the mock duello in the last are all witnesses to the composer's ductile feeling for comedy. Verdi has been patterned after, but is he not the best of models in this respect?

In Puccini's tragic music the note is not so sincere, so well sustained. He has at his finger ends every resource of counterpoint, is master of a grateful scheme of har-monization and knows the orchestra perfectly. If he, with all these technical resources, commanded a flow of origi-nal melody he might be ruler instead of so often crooking the hinges of his knee to Mascagni, Gounod, Wagner, Meyerbeer, Leoncavallo, Ponchielli and Verdi. He has no thematic invention, more's the pity, for his talent is a graceful, plastic and dramatic one. He says the right thing always, but his voice is not always his own. Thus the duo in act three was Mascagni; thus the finale to act two was Mascagni. Yet there is color, movement, rhythmical variety, and he manages his dialogue, his par-lando, with uncommon skill.

The death scene was impressive because of its simplicity. The best tune of the work strangely enough is given to Colline and his farewell to his old coat. There is no or-chestral prelude and the score does not tarry a moment. Altogether, with its variety, swiftness, its humor, its pa-thos—a pathos not profound—"La Bohème" is a work that adds greatly to the reputation of its composer. A second "Cavalleria Rusticana" it is not, but it is more alert, gracious, and above all written by a more accom-plished musician than Mascagni.

The performance was marred by one of the worst or-chestras New York has ever listened to. Partly Mexican, partly Italian, and wholly bad, it hopelessly distorted the music at every point. The work of the principals went with a vim. The men's voices are excellent, especially the baritone Francesconi and the bass Scolari. The tenor is of the conventional lyric type. Vicini is a capital actress, and Montanari sang with some intensity. The acting throughout was on a high plane. This evening "Ballo in Maschera," Thursday evening "La Favorita," Fridayeven-ing and Saturday matinee "I Pagliacci" and "Cavalleria Rusticana," and Saturday night "La Bohème."

## Helen Bertram's Return.

Miss Helen Bertram is about to return to the United States; she will take a short vacation at Lake Placid, in the Adirondacks, and then come to New York to study her new repertory with her teacher, Madame Pappen-heim. The Bostonians have had a good many prima donnas, but there was none that was so universally liked as Miss Bertram, and that is the reason why she is the first and only one who ever left the organization and who was asked to again enter it at an increased salary.

## Keim-Horneck, a Pappenheim Pupil.

We are pleased to report that Mme. Henrietta Keim-Horneck, who was prevented by illness from appearing at Madame Pappenheim's concert, is now fully restored to health. Mrs. Horneck was rather unfortunate this winter as she had to refuse several good church positions on account of throat trouble. Mrs. Horneck is a pianist of reputation; she was a pupil of the late Dr. Damrosch, with whom she also studied counterpoint and composition.

We hope that we shall have the pleasure to hear Mrs. Keim-Horneck in public next winter, as, according to her teacher, Madame Pappenheim, she is the possessor of a very fine contralto voice which she uses with a great deal of expression and style.

## SARA

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## PERSONALS.

**Sparks in Princeton, Ind.**

A musical lecture concert with this title was given by Professor and Mrs. Alex. S. Thompson, of Lincoln, Ill., University recently in Princeton, Ind. It is spoken of as "pleasing to the most critical." The same lecture was also given in Danville, Ill., April 21, and Mattoon, Ill., April 23.

**Walter Henry Hall.**

The organist W. H. Hall, who presides at St. James' Church, Madison avenue, will give a special Ascension Day service Thursday, May 19. Soloists: Theodore Van Yox and W. W. Thomas. The regular choir and organ music will be supplemented by trumpets, trombones and drums.

**Schmauk, Organist and Composer.**

Among recent church music numbers given at the E. L. Church, Holy Trinity, are these: "Create in Me a Clean Heart," Freylinghausen; "Thy Hallowed Presence," Carter; "Lead, Kindly Light," Reed; "Cantate Domino," Crow; "Send Out Thy Light," Gounod; "Lord, Thy Mercy Streameth," Rubinstein, and the soprano solo, "Jerusalem, Thou That Killest," Mendelssohn, and bass solo, "The Evening Prayer," Costa, sung by Mrs. Weston Niles and B. L. Fenner, respectively. Mr. Schmauk's own compositions also appear frequently on the church programs.

**Riesberg Pupils.**

Misses Estelle Stewart and Faith Dorsey, of Atlanta, Ga., who have been studying with F. W. Riesberg since last September, have returned to their homes in the South, having made excellent progress. Notably was this the case in the study of harmony, they having thoroughly completed Jadassohn's Manual. Mr. Riesberg has been very busy as accompanist this season, acting in that capacity at the Powers-Mannes musicales, Murio-Celli soirées, Chickering matinees, Knapp-Savoy musicale, Ogden-Crane concert, Pappenheim, Scherley and other miscellaneous concerts. After the State Association meeting at Binghamton Mr. Riesberg and his family will go as usual to his place at Cooperstown, N. Y., for the summer, where he will have his third annual summer school.

**Binghamton Choral Club.**

The third and final concert of the Choral Club series took place last Thursday evening at the First Congregational Church, in Binghamton. There was a large attendance, and the audience enjoyed for the first time in that city Goring Thomas' "The Swan and The Skylark." The soloists were Shannah Cummings, Adele Laeis Baldwin, Evan Williams and Joseph Baernstein.

The Binghamton Chronicle says in its notice of this concert:

It is a well deserved compliment to the chorus and its excellent conductor, Mr. Hoerner, to say that to those acquainted with the difficulties and close harmony of this work the splendid manner of its production made it appear as if only child's play, so smoothly and simply was it sung. In the concerted "Filled with that Sound" the chorus work was most admirably done.

Our correspondent in Binghamton telegraphed us at the close of the concert:

"Choral Club concert 'Swan and Skylark' big success. Evan Williams, Shannah Cummings, Adele Laeis Baldwin and Joseph S. Baernstein all in fine fettle."

**Madame Maconda.**

Thick as leaves in Vallambrosa. This is rather a poetic comparison, but it does not seem too poetic when applied to the words of praise which hover about Mme. Charlotte Maconda. She herself inspires poetic feeling, and her voice arouses a desire to give her poetic appreciation. Although loveliness of nature is a powerful aid to success, loveliness of voice is undoubtedly the most powerful element, since it brings what most singers value more highly than poetic appreciation, and that is concert engagements—plain, practical proofs of public interest. Madame Maconda's appearance at the Albany festival is noted in another column. Her appearance at the Springfield festival aroused equal interest, according to the following:

The afternoon concert was characterized by daintiness and introduced something of brilliant virtuosity. The two soloists, Miss Maconda and Mr. Schulz, aroused great enthusiasm by their brilliant displays of technic.—Springfield Republican, May 7.

Miss Maconda's work was also worthy of praise. The part was suited to the broad quality of her voice, which is a clear and powerful one, and her interpretation was satisfying both in the more tender dialogues with the king, the simple dignity of her words to Offorus, and the more dramatic episodes which come later.—Springfield Times-Union, May 7.

In both Albany and Springfield she sang in Parker's "St. Christopher." She is already engaged for the Maine Festival, one of the important among musical events, and for several notable events next season. May 13 she sang in Detroit; May 20 she will appear in Lock Haven, and the 23d in Paterson, N. J.

**Frederic Mariner's May Recitals.**

A LARGE and select audience greeted C. Virgil Gordon, the pianist of the evening, at Mr. Mariner's second recital of the May series, and, while discriminating in applause, yet showed plainly how enjoyable was the young artist's achievements at this his first attempt at giving an entire recital. The Händel "Capriccio," the opening number, displayed at once the fact that Mr. Gordon was master of the fine Steinway grand, and inspired confidence in his ability—a confidence which subsequent numbers justified.

In direct contrast was this romantic little study by Jensen called "Longing," and it was played with such delicate sentiment as to prove that Mr. Gordon has a goodly share of musical feeling.

For displaying to advantage his power in heavy chord work Mr. Gordon had excellent opportunities in the Grieg "Humoresque," the Saint-Saëns "Mazurka" and the Schumann "Novette," with which he ended his program. All were played with meritorious breadth of tone, and credit in general should be given to the beautiful quality of tone produced in all his heavy chord and octave work. This tone seems to be a special feature of Virgil training. Two pleasing selections, "Ballet Mignon," by Wachs, and "Valse Lente," by Dolmetsch, received hearty applause. The most artistic performance of all, however, was that of the Habermier's "Une Fleur Printanière," a dainty bit, played in a dainty and finished manner.

Mr. Gordon, it may be noted, is a resident of Philadelphia, and has been coming to Mr. Mariner only the past season, during which time he has not only acquired technical skill, but has applied it to some nineteen compositions, all thoroughly memorized.

Miss Ellen Fletcher ably assisted Mr. Gordon by singing her several numbers artistically, receiving hearty applause, to which she responded with an encore. A beautiful soprano voice, combined with a charming stage presence, indicate a promising future for Miss Fletcher.

**William Armstrong in the West.**

From Tacoma to Oakland William Armstrong, the well-known lecturer and critic, has been heard with the greatest success. He has accepted a return engagement, when his lecture on American composers and compositions will be given with the assistance of the Symphony Orchestra, under the direction of Fritz Scheel.

Mr. Armstrong has also been engaged to deliver his new lecture, "The Artistic Temperament," at the Congress of Musicians, at Omaha Exposition.

The following from the San Francisco Examiner is apropos of William Armstrong's lectures out West:

The eminent music critic of the Chicago Tribune, William Armstrong, has been spending a week or so among us, making friends and admirers of all who have had the good fortune to meet him and become acquainted with his charming personality. He is seemingly more familiar with all the great living artists in the world of music than anyone who has previously visited San Francisco, and has embodied in lecture form his reminiscences and impressions of these interesting people. He only lectured once while here, in Oakland, May 2. Several of his San Francisco confrères crossed the bay to attend, and were abundantly repaid by the great entertainment afforded. Mr. Armstrong has recently returned from England, where, besides lecturing before the Royal Society, he made quite a visit to Madame Patti at Craigynnos Castle, of which he told the Oaklanders. His style is humorous and witty, his knowledge extensive and his method of imparting it very entertaining.

His Oakland lecture was supplemented by a neat little concert by Mrs. Alfred Abbey, soprano; J. W. Metcalf, pianist, and Llewellyn Hewes, violinist.

Mr. Armstrong promises to return next season and, in connection with Scheel's Orchestra, appear in San Francisco.

**Becker Lecture Musicale.**

The subject of Gustav L. Becker's lecture musicale on Saturday morning at 70 West Ninety-fifth street was "Cuban Music," a topic clearly in line with the times. The program was introduced by Chopin's "Revolutionary Etude," after which Mrs. Becker talked of the characteristics distinguishing Cuban music from Spanish; the complicated character of the rhythms, due to extraordinary syncopations that produce an effect of extreme irregularity; the originality and vigor of many Cuban melodies, and their rapid changes from minor to major. She spoke also of the "Punto Cubano," a brief folksong, sometimes of not more than eight or sixteen measures, often ending in the dominant. One of these was played.

Mr. Hubert de Blanck, formerly director of the Havana Conservatory, expelled from Cuba in 1896, after being held in a dungeon without trial, for alleged conspiracy, played his own paraphrase of the Cuban "Hymno Bayames" and a gavotte of his own composition. Mr. Becker and his pupils played Cuban dances by Ignacio Cervantes, of Havana, and his "Cuban Serenade." Miss Maria Gonzalez, a brilliant young Cuban soprano, sang "La Niña Paucha," and at the close of the program Chaminade's "L'Été" and a song by Korbay. The program ended with a two piano, eight hand arrangement of "America."

There will be but one more of these musicales for this season, on May 28.

**Carl Bernhard's Recital.**

THE vocal recital which Mr. Bernhard gave very recently in Chamber Music Hall afforded an agreeable opportunity for hearing his rich, bass baritone voice and tasteful delivery in a number of well chosen songs.

Mr. Bernhard opened the program with that stirring aria "The Tambour Major." It was sung with spirit and was received with approval, but the most satisfactory numbers, considering Mr. Bernhard's natural style and sentiment, were the group of Schubert songs. These, especially the "Erlkönig," lingered in the ears of those who listened as lyrically worthy of the master who composed them.

Miss Bertha Bose, soprano, a pupil of Mr. Bernhard, gave her songs with so much grace and intelligence that she received an encore, which she answered by singing "Der Lenz" (still in manuscript), by Grunewald. Henry Ern, who played several violin solos, was compelled to respond to an encore after Vieuxtemps' "Reverie." Frank E. Ward accompanied.

**Sousa Sunday Concert.**

SOUSA'S popularity, his band's dash and spirit and technical skill, the excellent programs which he arranges so as to instruct and amuse without wearying an audience, are all familiar features of the Sousa concerts. Generally speaking, that of Sunday evening matched its predecessors.

To particularize briefly, the Tannhäuser overture, in instrumentation by Sousa, proved a gorgeous piece of coloring and was so well played and conducted as to prove preferable to some orchestral performances of the same overture; certainly to some given by the Symphony Society. The "Ballet Music" displayed some dainty instrumental effects not usually to be looked for even in Sousa's Band, and the soloists pleased the audience, particularly Miss Hoyle, who gave the Gypsy Music by Sarasate with fire and brilliancy.

As usual at recent concerts the audience rose when the "Star Spangled Banner" was played and a chorus of voices added to the effect.

**Burton's "Hiawatha."**

The Yonkers Choral Society, with its conductor, the composer of the above work, on Monday evening invaded Chickering Hall. Some thirty members of the Seidl Orchestra assisted, and in the foreground sat the four soloists of the occasion, Miss Mary H. Mansfield, Miss Mae Cressy, Leonard E. Auty and J. Stanford Brown.

This paper last week, after the Yonkers performance, contained a critical estimate of the ambitious work, a credit to the composer, albeit lacking in variety, and especially monotonous in the orchestral accompaniment. As before, the "Italian Dance" made a hit, the chorus sang with enthusiasm under the clear and intelligent beat of the conductor-composer, and so an interesting evening was the result.

Miss Mae Cressy, the contralto (a Clodio pupil), and Leonard E. Auty, tenor, shared the vocal honors of the occasion. The former's voice is expressively sweet, her personality winning.

The soprano, Miss Mary Mansfield, sang with the musical intelligence and full volume of tone which have usually commanded interest in her work. She is serious by nature and finds her best effects in compositions which demand dignity rather than gayety. An audience of fair size was present.

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By contract with the Belgian Government Mr. Musin has, annually, six months' leave of absence, which he proposes to utilize by establishing in New York a

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based upon the Liège System.

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WIENIAWSKI, LEONARD, MARSICK,  
CÉSAR THOMSON, YSAÏE.

The Ovide Musin Virtuoso School of Violin,  
of New York, will be open from August 1 to February 1.

Mr. Musin will occupy his official position at Liège from February 1 to August 1.

New York address: Steinway Hall.





## LINCOLN.

LINCOLN, Neb., May 11, 1898.

LINCOLN, Neb., is far from the centre of musical cultivation, and is often passed unnoticed by artists journeying West. But for a town of 50,000 inhabitants it possesses an unusual number of competent musicians, animated by an unusual spirit of friendly co-operation. Without this harmonious working toward one artistic end the great results accomplished in the past winter would have been an impossibility.

An excellent orchestra of forty pieces was organized under the leadership of August Hagenow. Five orchestral concerts were given during the winter with a smoothness of finish astonishing in so young an organization. This orchestra easily ranks first among those west of the Mississippi.

But the symphony concerts are over, the strings are silent till the fall, and with the winds and the brass are but a memory. It is the May Festival of May 3 and 4 of which I would write.

This festival closes the season of the Matinee Musicale, a club of 100 women. Each year the musicians of Nebraska are asked to meet at Lincoln, the guests of this club, and assist in the concerts both by solos and in the choruses.

This year 100 women responded to the invitation. A well-trained chorus of fifty, with a soprano soloist, Mrs. Cameron, came from Omaha. Other towns sent smaller numbers, individual singers or choruses. Two programs were given by the Lincoln Club, assisted by the visitors. Part songs for 150 voices, arias from the standard operas and violin and piano numbers comprised the first night.

The second program was in the afternoon. That pretty cantata, by Mrs. H. H. A. Beach, "The Rose of Avon-town," was a decided credit to the Lincoln Club and its fine director, Mrs. P. V. M. Raymond. Without the assistance of Mrs. Raymond this festival could not be a success. She has had great experience as director in oratorio work, and is a concert accompanist of the highest rank.

The third concert, the artists' program was a combination of voice, piano and harp. Miss Mary Louise Clary, the contralto, and Mrs. Hadden-Alexander, the pianist, came from New York for the occasion, and an attractive harpist, Miss Mildred Webber, from Chicago. None of these musicians had been heard in Lincoln. The power and richness of Miss Clary's voice won great appreciation. She divided the honors with Mrs. Alexander. Few pianists arouse as great enthusiasm as was elicited by the poetic fervor of Mrs. Alexander's interpretations. Her brilliant technic was momentarily forgotten in the breathless interest with which the audience followed her playing.

The harp, though beautifully and artistically handled, was tame in comparison with the piano. Miss Webber was recalled many times, her delicate skill and the novelty of her instrument in the West appealing to many. All through the festival the weather was atrocious. The rain fell in torrents, but the Matinee Musicale not only made it an artistic success (which was the principal desire), but will more than meet expenses. This progressive club feels it has a greater duty to the community than merely holding semi-monthly meetings for its own members, and would contribute something toward the real musical growth of the city.

ANNIE L. MILLER.

## TOLEDO.

TOLEDO, Ohio, April 10, 1898.

WHAT a great pity that Toledo, with all her really good teachers, ambitious students and ardent lovers of music, should not possess more people who consider it important to keep a musical journal, and whose interest in musical affairs extends beyond the borders of their own city. So engrossed are the majority in their own particular work that the activity in the great world of music neither interests nor enthralls them.

Sousa and his band were greeted by a large and enthusiastic audience at the Valentine, February 27. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, were the soloists.

Siloti played at the Auditorium February 28. The Russian pianist displayed great technic. The Russian pieces by Rachmaninoff, Glazounoff and Arensky were brilliantly played and with fine tonal effect.

Lovers of chamber music were given a treat March 4, when the Spiering String Quartet filled the Auditorium with delectable sounds. The men play with brilliancy, spirit and excellent effect, while intelligence of a high order marks their work. The reading of the C minor Quartet of Beethoven could scarcely rank with that given by the Tschaiakowsky D major and the Dvorak F major Quartet. Miss Marguerite Hall's rich mezzo soprano voice was shown to good advantage in German, French and English songs, which she sang with much feeling and good taste.

Fannie Bloomfield-Zeisler held her court at the little temple of music known as the Auditorium March 7. A week before Siloti held us in awe by his wonderful technic, but this time our emotional side was wrought upon by the playing of a pianist whose every emotion is communicated to her audience through the medium of the piano. Madame Zeisler's broad, noble style and earnest, graceful delivery, combined with the utmost delicacy and refinement, make her an artist who appeals to every music-loving person.

The Welsh Prize Singers gave a pleasing entertainment

at the Valentine March 9, under the auspices of the Young Men's Christian Association. The Park Sisters, instrumentalists, assisted by William R. Moss, reader, entertained a large audience at Epworth Church March 14.

April 22, 1898.

The Toledo Symphony Orchestra, under direction of Arthur W. Korthueer, gave its third concert March 30 at the Auditorium. The opening number, the first movement of Beethoven's Symphony No. 5, received an unsatisfactory reading. To play notes correctly is not sufficient, due regard must be paid to phrasing, tonal effect, interpretation and the myriad details that go to make up an excellent performance. The phrasing of the "Cujus Animam" ("Stabat Mater") of Rossini was not always good. The "Danse Macabre" of Saint-Saëns was played with spirit and good effect. A charming number was the Pierre Serenade for stringed orchestra. It was smoothly played throughout and the tone was pleasing. The overture to "William Tell" was very well played and greatly enjoyed by the audience. "Hochzeitmarsch Aus Dem Sommernachtstraum," by Mendelssohn, formed the closing number.

It is always a genuine treat to hear Mrs. Albro Blodgett sing. Her beautiful voice was in an excellent condition, and she sang with all the verve and freshness which always characterize her singing. "Spring Song," by Reinhold Becker, and "Thy Beaming Eyes," by MacDowell, were artistically sung, but the singer's reading of Saint-Saëns' song "My Heart at Thy Sweet Voice" was decidedly her best effort and fully deserved the hearty applause of the delighted audience. Mr. Korthueer played the accompaniments in his usual artistic manner.

Sunday evening, April 17, Sousa and his band presented the conductor's patriotic spectacle "The Trooping of the Colors" at the Valentine.

We have had some Italian opera. The Baggetto Italian Grand Opera Company appeared here Wednesday and Thursday nights, presenting two Donizetti operas, "La Favorita" and "Lucia di Lammermoor."

LINA ZOERB.

## NEWPORT.

NEWPORT, R. I., May 5, 1898.

OWING partly to the war excitement musical matters have been rather quiet here of late, though the rehearsals of the Philharmonic Society for the public performance of "The Creation" on May 19 are progressing steadily. The soloists engaged are Mrs. Kil-ski Bradbury and J. C. Bartlett, of Boston, and F. L. Martin, of Providence. The intermission music still continues an attraction, although interfered with on one or two occasions by illness. The following are those who took part since the last meeting: Ella K. Maitland, Bessie W. Hunter, Jessamine A. Chase, Lillian E. Boyle, Sadie Bailey, Alice C. Banning, Marion Clarke, Mrs. Charles E. Lawton, Mrs. L. M. Wheeler, Mrs. T. W. Freeborne, Alfred G. Langley, Charles Ulmann and F. A. Fredericks.

The intermission announced for May 12, which is the last for this season, includes quartets for ladies' voices, the Spinning Chorus from Wagner's "Flying Dutchman," and "Deck We the Pathway," from "Paradise and the Peri," Schumann. The ladies composing the quartet, which has before given much pleasure at the Philharmonic, are Miss Mae Titus, Mrs. J. P. Peckham, Miss Maud Marsh and Miss Ella K. Maitland.

Two very enjoyable trio concerts were given in Odd Fellows' Hall, April 18 and 25, by Mrs. Charles E. Lawton, Miss Jessamine Allyn Chase and Alfred G. Langley. The trios, which were for piano, violin and violoncello, were excellently interpreted and the ensemble was very good. The programs were varied, including the Beethoven trio in C minor, op. 1, No. 3, which, with the Mozart trio in G (Peters' Edition No. 5), was especially well done; the andante from the Schubert trio in B flat, op. 99; Saint-Saëns' trio in F, op. 18; the slow movement from Dvorak's trio in B flat, op. 21; two movements from the trio in D minor, op. 49, Mendelssohn, and the "Rondo all' Orgiafese," from the Haydn trio No. 1 in G.

The selections of the soloists were from Händel, Purcell, Bach, Brahms and Gaynor. Miss Maud Rees, of Providence, contralto, who has made many friends here by her winning ways and finished work, was the soloist at the first concert, and Mrs. Lucy Hagar Miller, of Boston, soprano, sang at the second.

## DENVER.

DENVER, Col., April 26, 1898.

THE Damrosch-Ellis Company gave two performances in this city on Monday and Wednesday evenings of last week. They opened with the "Barber of Seville," and gave a concert program embracing scenes from "Rigoletto" and "Romeo and Juliet" on Wednesday evening. The house was packed on both occasions, prices ranging from \$1.50 to \$5. Mr. Damrosch brought his German opera company out here two years ago and was very successful. This time he advertised a "grand Italian opera company, with the same chorus that sung in Chicago and New York." The chorus here was composed of eight men who showed no indication of ever having sung together before. This was Melba's first appearance in this city. She did not create a marked impression in "The Barber," as she seemed to act and sing as though it were not necessary to exert herself greatly in the "provinces." When she sang the scene from "Lucia" in the concert program, however, she aroused more enthusiasm than I have ever before seen displayed in Denver. While the engagement was successful financially, considerable dissatisfaction was expressed locally over the meagre equipments of a company supposed to present grand opera and charging very "grand opera" prices.

Melba says she will never visit Denver again until an ordinance is passed requiring bicycles to be provided with bells. While taking her daily walk she was nearly run down by a careless wheelman and badly frightened.

The Denver Choral Society has in rehearsal Bennett's "May Queen," which will be presented some time in May.

The Welsh Prize Singers gave a concert in the First Baptist Church last Thursday evening under the auspices of the local Cambrian Society. In reference to the Melba company the Welshmen advertised: "You have heard great singers; now come and hear great artists." A little rough on the madame and her assistant satellites, this. They had an extremely lengthy program, which they gave creditably.

There were, of course, the usual number of young singers here who wished to have the privilege of showing their skill before Melba. One of them went down to her private car, where she stopped while in the city, and sent in a note requesting a hearing. Back came the porter with this reply: "Madame Melba says you are a stupid ass, and she will not be bothered with you." Bimboni gave considerable encouragement to Charles Bozard, a young tenor, who sang for him.

Robert Slack, the tenor of St. John's Cathedral, and Adams Owen, basso, have been engaged to sing in a production of "Stabat Mater" at Colorado Springs this week.

The management of the Academy of Music are seeking new quarters, as their school has increased so rapidly that they have not enough room at their present location.

In speaking of the local musical organizations in my last letter I inadvertently omitted to mention the Denver Opera Club. This organization has about fifty members, and under the direction of Emil Triferro meets weekly to study the grand operas. Their work this season has been chiefly devoted to "Trovatore," and an amateur production of this opera was planned for the spring season. They have presented scenes from the opera in operatic concerts very creditably.

Frederic Howard will give a song recital on April 29.

The May festival, which was to have been given in City Park by the Festival Society, has been abandoned.

The Tuesday Musical Club held its last matinee concert of the season last Tuesday afternoon. Their last appearance this year will be on May 3, when they will be joined by the Apollo Club in a production of "Fair Ellen."

I heard last week that Mrs. Flora Smith-Hunsicker, who has for seven years past been a member of the Temple Emanuel choir, will leave that organization at the end of this month. She will probably be succeeded by Mrs. W. J. Whiteman. No dissatisfaction was expressed with Mrs. Hunsicker's work, and the reason for the change seems to be somewhat of a mystery. The manner in which church choirs are organized in this city is somewhat unique and not altogether satisfactory. In fact, I think that Denver's church music is by no means as good as might be expected in a city of its size. With the exception of a few of the larger churches the singers are usually engaged by the month, and with frequent changes made by music committees to accord with the whims of some of the congregation it is extremely difficult for directors to produce good results. Mrs. Hunsicker is a pioneer among Denver singers, having been engaged in teaching, church and concert work for the past eighteen years. Some three years ago she gave up concert work, and has since devoted her time exclusively to her pupils and her church singing. She has always been extremely popular with directors because of the enthusiasm with which she enters into her work, and it is largely owing to her efforts that such good results have been gained from some of the choirs with which she has been associated. She is at present singing in the choir of the First Baptist Church. She has a worthy successor in Mrs. Whiteman, who will be remembered as making such a success when she sang before the M. T. N. A. in New York last summer.

EUGENE TAYLOR.

## Omaha Exposition—June 1 to November 1, 1898.

Miss Julia Officer begs to announce that she is sole manager of artists for the Trans-Mississippi and International Exposition to be held at Omaha from June 1 to November 1, and that all communications must be addressed to her personally, as she has no agents.

225 Dearborn avenue,  
Chicago, Ill.

HARPIST.—A teacher of the harp can secure an engagement by addressing the editor of this paper.

FOR SALE—Two old, valuable, rich-toned instruments, 'cello and violin, \$400 and \$200, respectively. Would accept \$500 for the two. Address Blakeley, 23 West Eighty-third street, New York.

SITUATION WANTED.—A first-class piano tuner and good voicer, fully qualified by extended experience for filling all the requirements of factory or warehouse, desires a change of location; can tune organs well if desired; salary moderate. Address R. W. Welles, 252 North Main street, Concord, N. H.

LADY (musician) of first-class antecedents and superior education, speaking fluently German, French and English, also in close acquaintance with musical and art circles in Vienna, offers a refined home and chaperonage in one of the best localities of Vienna to a young American or English lady wishing to pursue her studies there. Special advantage for next season. Address "Vienna," care of the Bureau of Information, MUSICAL COURIER. References exchanged.

SUMMER SCHOOL—Piano, organ, harmony, under the direction of F. W. Riesberg (professor at the New York College of Music; organist Rutgers Presbyterian Church; sec.-treas. New York State Music Teachers' Association), at Cooperstown, N. Y., on Lake Otsego (12 miles from Richfield Springs), beginning July 1, eight weeks. Weekly concerts, free classes in sight reading, six and eight hands. Third season. Cooperstown is an ideal place for summer study; 1,300 feet above the sea, cool always; a beautiful lake, fine hills, boating, driving and wheeling, eight hours from New York. Good board and room \$5 to \$7 per week. A fine opportunity for teachers engaged the rest of the year to spend a delightful and profitable summer. Address F. W. RIESBERG, care THE MUSICAL COURIER, 19 Union Sq., New York.





EVERY few months the ticket speculator question bobs up serenely. It is a hydra-headed question, a question that refuses to be suppressed. Someone has been writing to the *Sun*, and with such pointed emphasis that Alfred Hayman, representing Charles Frohman, felt himself constrained to reply. A reply to this appeared in the *Sun* of last Sunday. We append it in full:

To the Editor of the *Sun*:

SIR—Referring to Alfred Hayman's reply to a correspondent of the *Sun* in reference to ticket speculators at Charles Frohman's theatres, I sincerely hope the readers of your paper will not be deceived by the statement that "the management of the theatre was no more responsible for the existence of that speculator than the writer of the *Sun* letter."

The example set by Augustin Daly has so often been recited that it is unnecessary to dwell on details. Suffice it to say that Charles Frohman knows as well as anyone else how to prevent the purchase and sale of tickets by speculators. It would only be a small pecuniary loss and the severance of friendship with the very enemies of those who are continually showing their appreciation of his abilities as a manager.

A fortnight ago I called at the box office of the Garrick Theatre to procure two orchestra seats for the third evening following, but was told there was nothing except the last three rows. I asked where I could secure aisle seats in "F," "G" or "H," and was told they were on sale at the Gilsey House. I purchased them there, and paid \$1 for the privilege. To whom did I donate the dollar? It is a well-known fact that "out-of-town" people do not purchase the tickets sold at the various hotels, but as this is denied by both theatrical and hotel managers for evident reasons, why, in the name of all that is fair, don't the hotel people secure tickets for their patrons from the box offices by telephone or otherwise, and if that is unreliable or expensive why not at least sell the tickets at cost? They will all tell you it is an "accommodation" and not a business. Why is it the so-called "out-of-town" patrons always have a block of the very best seats from which to choose, while New Yorkers have to put up with the very worst? Surely we are "easy marks."

"A NEW YORKER."

This ticket-speculating question appears to us to be needlessly complicated. Mr. Frohman, through Mr. Hayman, declares that he has nothing whatsoever to do in fostering the nuisance. So the only redress "New Yorker" seems to have is not to patronize those theatres at which he is annoyed. Besides he need not buy of the speculators nor yet long for front rows. The latter are not always desirable. Let his country cousins pay the extra dollar for the "convenience," or there is a better plan still—stay away from the theatre altogether. The quality of entertainment is usually of a low grade, the few good plays being given at rare intervals. A glance at the average theatre audience gives one a fair idea of its culture. Musical culture is far in advance. Let "A New Yorker" forget all about ticket speculators and cultivate an ear for music. The reward will prove greater.

#### AMERICA AND THE PHILIPPINES.

IT will be time enough to discuss the question whether we shall retain the Philippine Islands at the end of the war when we come to that period. It is, as the old proverb says, time enough to cross a bridge when we come to it.

As to those patriotic souls who say that the Monroe doctrine is opposed to our retention of territory in the Chinese seas, and who are terrified by the number of miles that intervene between, say, Manila and San Francisco, let us remind them of some historical facts that they seem to have overlooked. These are that the Philippine Islands were conquered in 1564 by an expedition sent out by Don Luis de Velasco, governor of New Spain in America, and were governed from New Spain. The Spanish did not seem to have dreaded the voyage across the Pacific. Did not Anson in his old Centurion capture the treasure ship from Acapulco in Manila harbor? In fact, all the Spanish conquests in the Pacific were made by expeditions from America. Just as the Viceroy of Mexico took possession of the Philippine Islands, so did the Viceroy of Peru seize the Solomon Islands and tried to seize New Guinea. The Spaniards indeed could not get into those Indian or Chinese waters by any other route. The Portuguese were the discoverers of the Cape of Good Hope and the road to India, and they took possession in the days of their power of the province of Goa on the continent of India and of Macao, close to Canton, two territories that they still hold, as well as of the Celebes Islands, Sumatra and others, out of which indeed the Dutch drove

them during the sixty years when Portugal was united to Spain. With the Dutch the kings of Spain were wise enough not to interfere.

The Spanish role in the Philippines differed in one respect from that which prevailed in their American dominions. They never acknowledged slavery in their Asiatic possessions. With Portugal and Holland occupying the route from Africa, a Spanish slave was impossible. In other respects it was the same old system. All growth, all progress was curbed on the islands by the same old Spanish system of restrictions, prohibitions and privileged companies with full monopoly. With American enterprise its development would be enormous and rapid, especially in its coal and iron mines, which are still carried on by most primitive methods.

The most perplexing question with which we would have to deal, assuming that we retain possession of what our arms have conquered, would be that presented by the native population. The conquest of the islands by the Spaniards was accomplished without fighting or bloodshed, and the inhabitants were treated by the conquerors much better than the unfortunate aborigines of Spanish-America. The great missionary enterprises inaugurated in all newly discovered lands by the great Jesuit Fathers, such as Francis Xavier and Francis Borgia, and carried on by other religious orders, exerted a distinctly civilizing influence. But the organization which these spiritual chiefs introduced and administer is distinctly clerical. In every village of the Christian population the priest is at once the pastor, the mayor, the commissary of police, and when necessary the military captain. These are quite independent of the temporal powers, and are mostly half-breeds. To what extent these 6,000,000 of native Christians are disaffected to Spanish rule and what is the nature of their disaffection it is difficult to say. There is first the dislike of such a race to the white race, and one French observer says of the clergy: "Who knows if, tired with preaching that the devil is black, which is not very flattering to themselves, they may not awake one fine morning with the desire to preach that he is white." To what extent there would be a religious antipathy to Americans is a still more difficult question to answer. Would it lead them to prefer tyrants of their own faith to liberators of another? And what position would the 300,000 Mohammedans and 350,000 "infidels" assume?

These are problems for our statesmen to settle when the time comes. At present our task is to make our position secure without delay or hesitation.

#### THE SATURDAY REVIEW.

THERE is no need of the American press being disturbed by the truculence of the editorials in the London *Saturday Review*. When was that bumptious sheet ever friendly to America or the Americans? Its present editor has written some rather clever stories of Western life called "Elder Conklin," in which he displayed no particular talent. We are convinced that the *Saturday Review* is merely perverse in the matter of the Hispano-American war. The greater part of the English press is friendly, and with its true contrary spirit the *Review* takes the opposite tack. If England had proved antagonistic in this affair the scannell pipes of the *Review* would surely have screeched madly in behalf of the "Yankee Braggarts."

That Paris should get its war news via Madrid we are not surprised. It is a case of pocket with Paris, and until the absence of Americans this season proves to the French its error there will be no change in the venomous tone of the Parisian press. But that such a well-informed organ as the *Saturday Review* should deliberately pervert the truth, suppress it, distort it, and in the case of the Manila victory, attempt to minimize it, is a matter of surprise. From the point of newspaper ethics the proceeding is reprehensible; from a business standpoint it is silly. Mr. Harris, the editor, is known to be seriously ill, so perhaps he should not be blamed for the malignant nonsense which appears weekly in his clever paper. No doubt Joseph Chamberlain will come in for a heavy scoring after his remarkable speech last week. Let the *Saturday Review* stick to its vitriolic book reviews; let G. B. Shaw continue to rip Shakespeare up the back; let Mr. Runciman do the same for the poor quality of music heard in London, but for the sake of common sense stop the discussion of America in the *Review*. It is written by a fool.



## The Playgoer Abroad.

BRUSSELS, April 25, 1898.

"Les Phalènes"



its æsthetic meaning and almost no sense of its artistic significance.  
One needs the perspective of distance and alienation.

And is this the reason why I do not write of Max Elskamp and Henri Mozel, of Verhaeren and Maeterlinck, at this moment when I look through my window and see the streets they know and love and the men and women for whom they have written?

No; I do not think so.

It may be merely that I am haunted by the

LADY OF THE SOMBRE EYES.

For days now she has brooded over my life and my dreams (far sweeter than life!)—brooded, like something imminent and gray. I cannot paint her picture for you in words. I am too sad to paint her picture in words. It would only serve to recall too distinctly her face—ah! such a marvelous young face, all pride and shame—and her sombre eyes—eyes so immitigably sombre—eyes in which the glad light will never dawn again. You see she did not know that she had a soul—she was so young. It was only last year that she was put into long frocks. It was only last year that her hair was "done up" into a Parisian coiffure. It was only last year that she romped like the schoolgirl that she was—we played tennis together and practiced the high jump, even as we had played "leap-frog" in the years gone by.

I had taken the trolley at the Gare du Nord. I was all alone in the little red-plush, first-class carriage. Just above the Botanic Gardens she got in and took a seat opposite me. It was a moment before I recognized her. In her dark tailor-made suit of cloth and her English hat she seemed strangely unlike herself. Even her mutinous brown curls had been trained into sobriety. And the little mouth that was all laughter and the glad eyes that were minted sunshine had changed and saddened and aged into a beautiful but terrible caricature of her youth.

Only a year ago.

I did not ask her why—I dared not ask. We chatted of old friends—of Nanon, our little playmate (she who came from Liège and knew such wonderful games)—of many things, but she did not speak of herself and I dared not ask. It seemed too horrible—too tragic and unclean.

She left the tram at the Rue Beillard. I had intended to ride on to the Porte de

Namur, but the tram had hardly started when I jumped off and followed her. She was strolling slowly down the boulevard—a black silhouette among the gray tree-stems. I followed her. At the time it did not seem abnormal—I walked like a somnambulist, there among the pallid tree-stems, in the twilight, dreaming not of her, but of her sombre eyes. I was even

startled when she turned and walked back to meet me and called me "dear friend" and bade me "good-bye" and stood looking at me with her sombre eyes—as though she were fain that I should carry them in my memory and in my soul forevermore.

As I shall forevermore.

All night I lay and stared at the ceiling and wondered: Is this what it is to be a woman? Is this the tragedy that makes the girl a woman? What awful tragedy is written there, in the eyes of my dear little girlish friend? What made her eyes so sombre? What tragedy, dear God, what tragedy?

All night I thought of these things, and to-day the thought is with me still—here in the babbling, joyous, golden, Flemish morning.

Are there such tragedies in all women's lives? And did she show me but a glimpse of her darkened soul—as a star flashes out and then dies—that I might know, that I, at least, might know? Perhaps that is what she wished to tell me—that through her sombre eyes there gloomed all the sad souls of all sad womanhood. Then I understood—dear, lost girl of the sombre eyes.

To be haunted by a woman's sad eyes—it is worse than being haunted by that headless figure of Bosch's, which has haunted Fleming ever since he went into the Musée here.



By the way, Fleming and I have been loafing a deal with the young poets in this pleasant city of Brabant, and he has greatly enjoyed their picturesque hair and serene poses. The first night I led him into this hirsute company, he stared about him, as one sore amazed. At least there emerged from him a sepulchral whisper: "My God! a roomful of Meltzers!"

"In this country," I explained, "it is the function of Pierrot to be white; it is the function of a woman to be beautiful—"

"And sombre-eyed women," said Fleming, flippantly. I called him down, and continued:

"And it is the function of the poets to look like Meltzer."

Here are some of the poets that Fleming enshrined in his note-book. I need not say they are good—I appeal to the poets.

And speaking of poets—

Were I to name the three greatest poets of this land of poetry I should name Emile Verhaeren, Moritz Maeterlinck and Max Elskamp. Only in regard to the last might there be possible discussion. And yet "Louanges," Max Elskamp's new book of verse, will go far I think to justify my opinion. You know Verhaeren and Maeterlinck. In this young, bearded, strenuous man—slight and handsome and delicate—there is quite as much talent and—what is far better—talent of a very different order. He sings of peasant life, but it is not the stormy, grim life of Verhaeren's darkening fields. He sings of the gray seas—the yellow Scheldt—the dying cities of Flanders; but he is no mystic like Maeterlinck. His Flanders is a happy Flanders. His peasants sing canticles to God. Over the decaying cities, high over the spires of the old gray churches, he sees a glimmer of the starlight that shone over Bethlehem.

As Robbie Burns went into the cottages of Scotland—  
Max Elskamp has gone into the house of the peasant; he has seen his joys and sorrows, his hope and faith.

In a marvelous poetical eucharist he has broken bread with the children of toil.

Their lives are in his poems.

As I have said, Max Elskamp is not a mystic—in the Maeterlinckian sense of the word. That does not say that he is not a symbolist—like Ezekiel and Plato, Shakespeare and Goethe and every great thinker.

At our worst we think in moods. At our best we think in symbols.

I take, as an illustration, this little poem from "Dominical"—which is included in his latest volume. I think that in the poetical contents you will find a subtle intent, and within the meaning a sublimated meaning. Here is the poem:

Dans un beau château,  
la Vierge, Jésus et l'âne  
font des parties de campagne  
à l'entour des pièces d'eau,  
dans un beau château.







Dans un beau château,  
Jésus se fatigue aux rames,  
et prend plaisir à mon âme  
qui se rafraîchit dans l'eau,  
dans un beau château.

Dans un beau château,  
des cormorans d'azur clament  
et courent après mon âme  
dans l'herbe du bord de l'eau,  
dans un beau château.

Dans un beau château,  
seigneur auprès de sa dame  
mon cœur cause avec mon âme  
en échangeant des anneaux,  
dans un beau château.

I shall return to this subject another time. There is so much to be said of Max Elskamp. At this moment I can only hint at his delicate and yet homely, ecclesiastical and yet human genius.

In marvelous verse he has hailed the Virgin—but the Virgin of Flanders:

Marie de mes beaux navires  
Marie étoile de la mer,  
Me voice triste et bien amer  
d'avoir si mal tenté vous dire.

And yet no one has sung her so well—this virgin of the grey seas and the adventurous ships, the Mary of those who dwell in the Low Countries.

Eh, bien—I must have my bicycle crated for Paris.

It was pleasant riding in this Belgian world, and I frankly admit that I like the Bois de Cambre quite as well as the Bois in Paris; but then I have always been a bit of a heretic. To my mind the most delightful cities in Europe are Florence and Bruxelles—they are what Baudelaire said paradise should be: charming and cheap. After I am cremated you will find among the ashes a comely, but unsung heart; it will be mine; and on it you will find neatly engraved in a woman's script, the word:

BRUXELLES.

Then you, too, will understand.

VANCE THOMPSON.

### HENRIK IBSEN.

WHEN Henrik Ibsen, at the age of thirty-six, exiled himself from Norway his spirit had become sad and bitter. After a youth full of pain the struggle with existence profoundly wearied the writer.

Ibsen was born on the 20th of March, 1828, in the small Norwegian town of Skein. His family were rich, but fortune, above all in business, is never very sure. Belonging to one of the most considerable families of the town, Ibsen's father, a sort of banker and very busy merchant, kept open house and received a great deal, but suddenly, in 1839, he could not meet his engagements, and was obliged to give up commercial life. He had nothing left but a house in the country, not far from the town. Henceforward it was there that Ibsen's parents lived, and having become poor they lost their former standing.

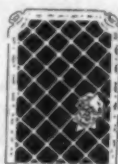
In "Peer Gynt" Ibsen utilizes the memories of his childhood to paint the rich house of John Gynt.

Having reached adolescence, Ibsen became a student of pharmacy, and worked hard to follow the course and obtain his diploma as a bachelor at twenty-two. But this failed, for he had neither the taste nor the fortune necessary to continue special studies in it. His resources in fact were so meagre that he could not dine with regularity each day.

His youth was then, we see, hard and cruel for him, and daily life a continual struggle, for it seems he was never aided by his people.

Notwithstanding that such a painful beginning was of less importance in poor and democratic society, such as Norway's, than it would have been elsewhere, and though Ibsen had then in part that ideal which makes him stand the hardships of the present day, suffering and poverty did not the less leave their imprint upon his soul.

Poverty engenders humility or revolt, takes away strength or gives energy for all time. In a concentrated, ardent, ironical nature like Ibsen's, in a mind made rather to astonish the world than to charm it, suffering should have been an all-powerful educator. It probably aroused in him a desire for honors which should place him on a level with that class which he had been unable to frequent. In fine, poverty developed in him the conviction that in his struggles he could only count upon himself.



After nine weeks' directorship of a weekly journal without subscribers Ibsen became, from 1851 to 1857, stage manager of the little theatre in Bergen, and from 1857 to 1862, director of the theatre in Christiania. This theatre failed in 1862.

It is said truly that Ibsen, who has become so calm with the years that have passed, and with whom each day now follows the other with mathematical regularity—had one of the most tempestuous youths. He was also a target for all the calumnies, which the least disorder within her borders, gives rise to in small countries.

We see Ibsen, then in his twentieth year, persecuted by inflexible creditors and burnt in effigy by old maids full of morality.

We also see him later misunderstood by the most enlightened people of his country. He had already written numbers of beautiful poems, and a series of dramas, all celebrated now, but they were published in Norway, were on bad paper, with a small number of copies sold, and judged to be of slender talent by critics who passed on the writer this terrible judgment: "He is a man wanting in the ideal."

Ah! Norway made him suffer horribly! In 1862 he published "Love's Comedy," that cruelly ironical piece against bourgeois eroticism, where he utters a doubt as to the duration of young and ideal love in marriage.

Our poet never ignored that society, with all the energy of conservative instinct, exacted respect for the marriage state, and for faith in the duration of healthy, normal love in a legitimate union.

But Ibsen was sufficiently young and sufficiently courageous to undertake his task.

This book provoked a unanimous cry of reprobation in the country, the attack against traditional eroticism, against betrothals and marriage exasperating all the world. Instead of confessing that they were hard hit, as is usual, they began to analyze the poet's private life. His conjugal life was passed through the sieve, and Ibsen himself recognized that if the criticism of his piece was acceptable, the criticism of his private life was intolerable.

From that day Henrik Ibsen was considered as a talented "mauvais sujet." This opinion was so well accepted that even a magnificent work like the "Rival Kings" was not sufficient to purify the writer's name. The critics were less severe, it is true, but they were indifferent, and the piece passed almost unnoticed. It was only when "Brand" came out that the poet's name began to spread outside of Norway.

Added to these reasons of a private order, Ibsen was discontented with the politics followed by Norway in the war between Denmark and Germany. In 1864, when Norway and Sweden, in spite of their promises and their declarations through the press, failed to succor Denmark in her quarrel with Prussia and Austria, Ibsen became disgusted with his country. It seemed to him to have become a nation of shame and weakness, and he left it.

Since, he has lived successively in Italy, Dresden, Munich; then in Italy again, and finally in Munich, spending from five to seven years at a time in the German towns. He has never known what it is to have a fixed home, but he has always lived peaceably and tranquilly, while occupied exclusively with his work. Wherever he goes he always assumes relations with the eminent men of the country, and he has always received hospitably in his home the numbers of Scandinavian tourists, who never fail to visit him.

He has, so to speak, camped in a tent, surrounded by cheap furniture, all ready to be given up on the day of departure. Since 1864 he has never eaten at a table which belonged to him or slept on a bed he owned. He has accustomed himself to make a home in other's homes. The last time I saw him I asked him if any of the furniture which was there had been bought by him. He then pointed out to me some pictures hanging on the walls. "Those," he replied, "are all that I possess."

Now, when he is almost rich again, he feels no need of possessing a house, much less a large country property like Bjornsen. He has separated himself completely from society, he is not attached by any tie to any nation, any institution, any party, to any review even, or daily paper. Ibsen is a solitary in every acceptance of the word.

GEORGES BRANDES.

### IBSEN'S PLAYS IN FRANCE.

Antoine threw a dangerous stone into the midsummer of the naturalist's garden when for the first time he played "Ghosts." The friends of the house were surprised, but had no presentiment of danger; they saw the work through a clever adaptation, and while questioning themselves respecting it, they were interested in its strangeness. The others, the snobs and pedantic critics, and among these last some of the best known, were satisfied with a nicely written and well-watered notice.

But the new generation have grasped that exotic piece, and with impetuous rapidity would know fully the entire works of the audacious poet. By





what singular hazard of fortune is it that Ibsen has not been played in France before this? Nobody ever dreamed of explaining him, and everyone commented in his way on the imperfect editions which the publisher Savire issued to the public.

The folly of undecided youth quickly assimilates with the incoherencies of decadentism, the unfamiliar expressions of Norwegian farms, fiords, fields or holms, rendered mysterious for her by the fault merely of incorrect translation. The dream works of the sentimental thinker, Maurice Maeterlinck, were proclaimed to be of the same family as those of the disdainful proud one. And I thought, perhaps like others—what a pack of nonsense came into our heads! We wanted to read all, we wanted to know all the works placed so stupidly in the same class, no matter how dissimilar. Ibsen, however, quickly appeased the prophetic revelation, definitive for the future century, and even the most solid, the most skeptical were attacked with the influenza—Ibsen. With charming naïveté, when the "Wild Duck" was produced (the most beautiful Ibsen representation, given by the Theatre Libre), "Hedda Gabler," "Ghosts" and "The Lady From the Sea," they set themselves to analyze, to explain the obscure and complex states of the soul in the different personages of each of these dramas. I shall not try to recall here the voluptuous remembrance of Mlle. Brandès, embraced by M. Sarcy, murdering the grand figure of Hedda—poor Mlle. Brandès—"will she die in all her beauty" like the daughter of General Gabler? I fear not unless she does penance for her unconscious massacre.

I do not know of anyone but M. August Ehrhard who has, with such painstaking erudition, disengaged Ibsen's thought from his principal works. And although the learned critic committed the great fault of never attempting one single time to assimilate the rugged thought of the great dramatist, it must, nevertheless, be allowed his conclusions were happy. I may cite this phrase from the letter to Ibsen which terminates his volume: "In truth you will renew the miracle of Sophocles—at eighty years of age you will give us a new king, *Œdipus*."

To-day that which Ehrhard prophesied is already three-quarters realized. Since "Hedda Gabler" Ibsen has given us "The Master Builder," that heroic drama of pride, and "John Gabriel Borkman," the secular legend of the human chimera.

So, then, a hundred years after the great plane of our revolution, itself worn from the glory of the encyclopedia, there sprang from the ancient Theatre Libre a dramaturgy prophetic for future times—why should the newcomers be content with dried-up varieties? Why should it not become the messianic message for future times? M. Elisè Reclus deceives himself I believe when he declares, as I've heard say, that the works of Ibsen are pessimistic. The love of Eyolf is a symbol as beautiful as the most Christian one, and it is exactly the same message as that of the divine Christ, which is heard throughout the drama, the same charity stamped with gentleness upon the little beings of the future far from towns, states and armed collectivities, so odious and so hateful. While we hesitated to see the day, this man came like the one of whom Bratt speaks. On the mountains of the north he hurled his imprecations against traders and weak men, and he has made us see natural beauty, woman and the sea.

At other times and always in our marvelous country there is a spontaneous birth of societies to sustain or to oppose the aspirations of different philosophical systems or of adverse religious doctrines. From the present time the land of France will be divided clearly into two distinct parties by an abyss which will not cease to widen till the days of fraternity. Here, on the one side, the life of the heart and of thought. "Water for God's mill" based on the most generous sentiments, and by its cries, by its yells even, demanding human liberty; on the other side, the vain, mean life of ignorance and cowardice.

It is marvelous how the separation has already been made to-day.

M. Lugné Poé then enumerates the various performances of Ibsen's works in Paris, at the Theatre Libre, under Antoin's management, and at the Theatre l'Œuvre, under his own, and after remarking, with that charming modesty that characterizes the modern Frenchman, that "the genius is not the opangle of one race, and if by chance it shines out here or there its revelation by France makes it consecrated at once and forever." He then proceeds as follows:

To-day all error is dissipated. If Ibsen is a great poet he is also a great dramatist. His plays, limpid beyond all expression, will be understood without effort by the triumphal generations of the next century. And it is on the morrow of the representations of "Ghosts" and of "The Enemy of the People" that one can thus prejudge the future. The more Ibsen is read the more he will be played; the better we shall comprehend what ardent and rugged passions animate his heroes.

For this very reason he is and will remain French. Such a painter, such a great psychologist of woman ought to be French. In no other country do they admire as we do the superb grandeur of woman's soul, passionate for the beyond, for independence, for amoral honesty, by the side of man, obstinate and little esthetic in the "dance macabre" of this dull existence.

Ibsen, it is often repeated, delights in German philosophical ideas of the middle of this century, but it is from his race, from his heart that he gets

those fierce explosions of the ancient Vikings, the corsairs of the Sagas; it is that heroism which we love, which we shall always love in him.

The inaccessible is vertigo, and his imagination is engulfed by its own whirlwind with all the fury of a dramatist violently passionate, like the old bookman in "Peer Gynt." Look at the three last works of Ibsen—"Solness," "Eyolf," "Borkman"! Does there exist in any part of the world a more restive genius than that of this old man who, at sixty-four years of age, created "Solness" divinely in love; two years later "Almers," lost in tender paternal sorrows, and finally "Jean Gabriel," that king of the Incomprehensibles.

With "Peer Gynt" Ibsen sums morals and systems, and after chemical and learned analysis he proves that he has found nothing at the bottom of the human crucible—of what use then is so much pain? What joys does he leave to us among those passions, in anguish for happiness barely caught sight of, the "beyond" of a young girl (Hilda), of a child (Eyolf), and of all children (Foldal)? Nothing! It is true?

I have not the time nor the intention here of trying to find out just at what point we have been impatient and been mired in the productions and successive interpretations of Ibsen's works. I merely wish to state the reasons that make me think that Ibsen is truly a French dramatist, as Wagner himself has become a great French musician. Genius, whatever our neighbors may say, is better placed with us to gain the regard of posterity than anywhere else.

Yes. When, after all our disorganized investigations of Ibsen's works, men's spirits shall regain their calm, when we can judge with serenity it will be the duty of some judicious manager of one of our subventioned theatres not to permit the prolongation of his exile to the so-called stages "d'avant garde." Ibsen owes to himself, almost to all the beauties of his pieces, the fact that he is misunderstood in other European countries, but his human dramaturgy belongs to the social systems born among us for the next century, and which will astonish and surprise the world like those of Diderot at another time.

LUGNE POE.

## The Stage Abroad.

(Continued from May 11.)

Lia is delighted. At heart she has always loved M. Dursay, and the public admire him for his silent devotion.

This play as a whole is charming and healthy. It is somewhat in the style of older days. It is a romance, well cut down and full of bright dialogue. It was Dumas fils, I think, who first started writing dramas that were also romances, and gave the whole history of a family in a series of adventures. It is not at all a bad idea, and I recommend young authors to remember that they are something the public loves.

The faults of the play are briefly summed up.

First, Monsieur Lemaitre is a trifle long drawn out. He is too fond of analysis, and never tries to put his analysis into brief and vigorous language. This fault is very apparent in the second act, in the first scene of the third act, and what is worst of all, in the last. On the question of whether they should or they should not pardon Lia there are psychological and theological discussions which should certainly be abridged. After all, whether Lia's people forgive her or not is the same to us; what we want to know is what is going to become of her. And whether we need to see the Petermann soul as it is or not, it is very certain the last act is not the time to show it.

Then again in the second act, when Mikils and his wife appear for a moment, you are inclined to imagine that their disagreement, which is very grave, is the subject of the play, and that Lia and her sorrows are quite secondary; this, however, is only for a moment, for we soon see that this quarrel is one of the most important events in Lia's life, and it reveals to us her state of feeling as a young girl and now her state of feeling as an old maid. This, however, is not sufficiently brought forward. It is not visible enough at the start, and this is a fault.

The great fault, though, of this piece, and it is a very big one, is that the moment the author decided that Dursay the elder was to marry Lia he ought to have made his part important. He should have drawn our attention to him, filled him with good qualities, which should make us understand Lia's loving him at heart all the while. We should have been distressed at the sight of the young hussar, trying to prevent a marriage which we wanted to see brought about. He should have been in the play a little all the time. We never get to know him, for he is never on the stage. He never appears worth mentioning until the end, and then only as a crusty, egotistical bachelor, passing as a separated husband. There is not an entire scene with Dursay during the entire five acts, and considering what the denouement is, there should have been a scene with Dursay in every act, if the finale was to be understood. It was all the more necessary as Dursay was fifty instead of twenty-eight. He ought to have been endowed with all the qualities which make it possible for him to compete with a young man. What do we see instead? Lia, the pure minded, the patient soul, so much above her sisters in every way, making a marriage of the same kind as all of them.

In spite of this, "L'Ainée" is a delightful piece, and the dialogue bright, crisp and clear.



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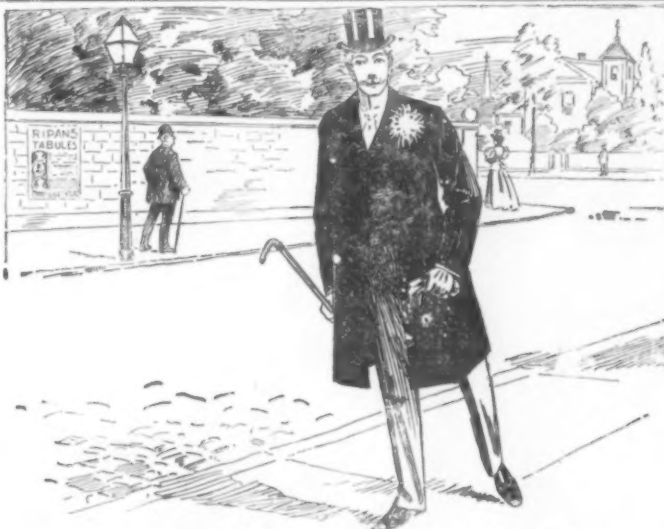
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